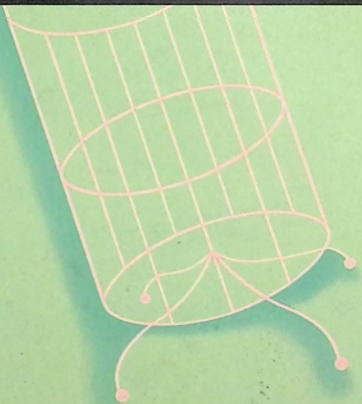
Domestic
SEWING HANDBOOK



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FOREWORD

Whether home sewing is an economic necessity or a desire to express individual personality in one's wardrobe; it can be easy and successful, if approached in the proper manner. Knowledge of the basic principles of garment planning and construction, together with a desire to practice and improve workmanship, will lead to satisfying results.

Every woman and girl can learn to sew with ease and assurance. The fundamentals of home sewing are given in this book to help beginners and experienced alike, to a more thorough understanding of the simplified methods used by experts. A few hours of study and practice will pay welcome dividends in the final accomplishment. Knowledge and accuracy in each step of construction will give dresses, suits and coats that much desired professional look.

Let this book help to overcome those little points in construction which label a garment "home-made". Learn to measure accurately, to stitch straight seams, to make neatly tailored buttonholes, to turn an even hem, and to press professionally. When these and other principles have been mastered,the entire procedure of sewing will become quick and easy.

The step by step outline follows the construction of a garment from the alteration of the pattern through the final finishing. Sewing becomes a pleasure when dependable short cuts are known and used. Select a good pattern and follow the directions given with the pattern, referring frequently to this book for detailed instruction.

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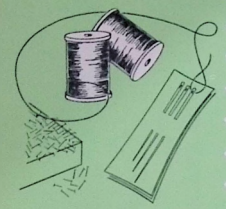
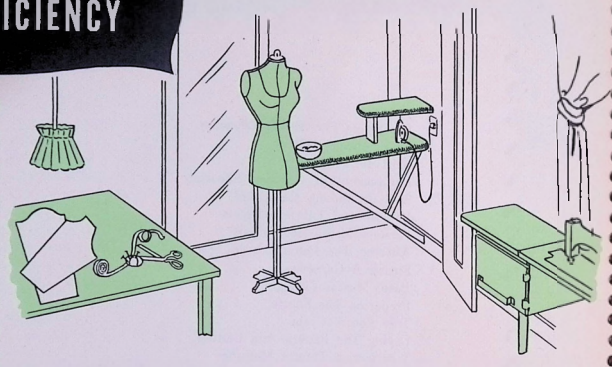
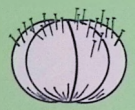
EQUIPMENT FOR SEWING EFFICIENCY







A special room in which all the necessary and helpful sewing tools can be kept in convenient arrangement is what every woman desires. If a separate sewing room is not available, choose a spot where most of these tools can be assembled, and arrange enough storage space to put them away when not in use.

A FULL-LENGTH MIRROR is necessary to enable you to have a complete view of the garment during fitting and trimming stages. Have a large hand mirror to get a good view of the back of the garment.

With a large, smooth CUTTING TABLE, laying the pattern and cutting are greatly simplified. Dressmaker boards which fold in sections can be purchased to take the place of a large table. A high stool is useful when pinning and basting long seams on the table.

A DRESS FORM will simplify the fitting of any garment. Make a muslin lining which fits your figure perfectly, see Basic Muslin Fitting, page 25. Stitch all seams in the muslin garment except the center back. Fit the lining on the form, padding it generously wherever necessary.

NEEDLES, PINS, and THREAD should be selected according to size. Have an assortment of fine quality needles for both hand and machine sewing. Select a good quality thread of a size and kind suited to the fabric to be stitched. For correct sizes of thread and needles consult the chart given on page 88. Fine dressmaker pins size 5 and 6 can be purchased in half pound boxes. These sharp pins will not mar fine fabrics.

Always have a PIN CUSHION full of fine pins near at hand. While fitting a garment, a pin cushion attached to elastic and worn on the wrist will prove convenient.

EQUIPMENT FOR SEWING EFFICIENCY

Needles should be polished frequently by passing them through an EMERY BAG. Remove needles when sharpened, as the emery bag attracts moisture and will cause rust.

Select a light-weight THIMBLE which fits the middle finger. A thimble should be used as a protector to the finger and as an aid to speed and accuracy in hand sewing.

Good SHEARS are a most essential aid to fine dressmaking. For the best work, cutting shears should be at least 9″ long, with bent handles and lower blade straight. This will permit the fabric to remain close to table during cutting.

PINKING SHEARS are used to trim seam edges. Trim the seams in each section after they have been stitched and pressed, before joining another section.

SMALL SCISSORS from 3″ to 5″ long are used for cutting points away, clipping seams and basting threads.

BUTTONHOLE SCISSORS are an aid in cutting buttonholes to be worked by hand. They can be adjusted to cut the size of buttonhole desired. Shears and scissors should be cleaned and oiled in the joint when they do not work freely.

Since accurate measuring is essential to good sewing, it is necessary to have reliable tools with which to measure. A good YARD STICK is needed to mark long straight lines, edges, and skirt lengths. One that can be read from either end is best.

You will need a small 6″ RULER with markings from 1/16″, to space tucks, buttonholes, fasteners, and hems.

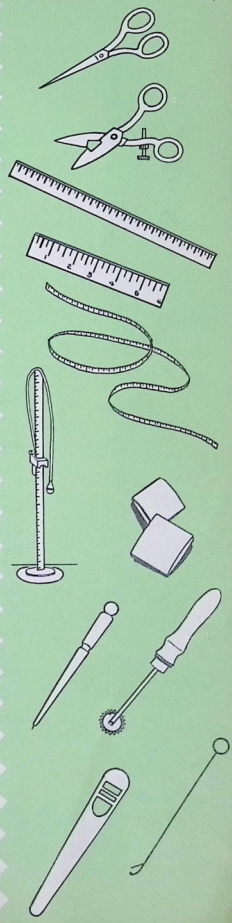
A 60″ TAPE MEASURE that can be read from either end. Select a stiff linen tape that will not stretch, and will stand on edge to measure curves accurately.

The HEM MARKER is a handy aid for marking skirt lengths with accuracy. The one illustrated deposits a series of chalk marks around the skirt at the desired hemline. There are other types, too.

TAILOR'S CHALK is used to mark perforations and fitting lines. There is a wax type for marking wool, and a dry chalk for other fabrics. Remove the wax marks from wool with a warm iron; the dry chalk will brush off easily. Have several colors of each type chalk on hand for marking different colored fabrics.

A TRACING WHEEL will mark through several layers of fabric to emphasize the markings. Colored carbon paper can be used if the fabric does not mark with the wheel alone. See Marking Patterns, page 31.

Other small items which will prove useful are; a sharp STILETTO to puncture holes for eyelets, a BODKIN to pull tape or ribbon through beading or casings, and a LOOP TURNER for turning belts.



Your sewing machine is of first importance to speed and skill in sewing. A thorough understanding of its operation and care is necessary to obtain its full benefits.

Study the manual with your sewing machine to become familiar with the various adjustments. Learn to properly thread the needle and bobbin, and regulate the tension on these threads so the stitching looks the same on both sides. Remember the tension adjustment on the upper thread should be changed when the presser foot is down, as the tension is automatically released when the foot is raised.

The bobbin should not be wound too full, the level of the thread should be slightly below the outer rims of the bobbin.

Pressure on the presser bar should be released a few turns when the fabric to be stitched is very bulky.

Learn to change the needle, thread, and length of stitch for different weights of fabric. Fine fabrics should be stitched with fine needles, fine thread, and shorter stitches. For good results on heavier fabrics, use coarser needles, heavier thread, and longer stitches. Consult the Needle and Thread Chart on page 88.

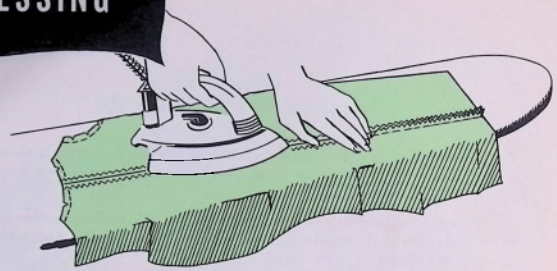
Take advantage of the longest stitch when running threads to gather fullness into the seams of a garment. Fitting is more easily accomplished when the side and waist seams have been basted by machine, than by hand.

KNOW YOUR SEWING MACHINE

HABITS TO FORM

1. Before starting to sew, first test the needle; to stitch a fine seam it should be properly set and not blunt on the point. Check the machine for correct threading of the bobbin and needle.
2. Test the machine stitch on a double thickness of the fabric. Examine the sample to see if the size of the needle, size and color of thread, tension and the length of stitch are all suited to the fabric.
3. Turn the balance wheel away from you until the take-up lever is at the highest point, then lower the presser foot on the fabric. A long thread is not necessary, if the take-up lever is high on the beginning stitch.
4. Place both thread ends to the back under the presser foot.
5. Begin stitching on the edge of the fabric, never beyond the edge.
6. When each seam is finished, place the take-up lever at the highest point before raising the presser foot. The last stitch has then been completed and the threads will pull freely.
7. Always remove work by pulling it straight back from the needle.
8. Use the thread cutter attached to the presser bar to sever threads at the end of the finished seam.
9. Run the machine at an even speed, never faster than your skill in handling the fabric warrants. Speed will come with practice, but true, even stitching is more important, if you wish to have a professional looking garment.
10. Allow the presser foot to feed the fabric; a gentle guiding with the hand in front of the needle is sufficient.
11. Stitch around all curves with a firm, smooth guiding so the seam follows a perfect outline. It will help to mark a solid stitching line with chalk around all curves and scallops. Use the Seam Gauge for stitching seams and edges accurately.
12. Turn every corner with care; lower the needle, raise the presser foot just enough to pivot the fabric so it will not shift in the turning.
13. Make a sample of top-stitching, buttonhole, and pocket on waste scraps of the fabric before making them in the garment.
14. Depend on the attachments with your machine to give your sewing a professional touch. They will become invaluable if you have formed the habit of using them often in the construction and trimming of garments.

SKILL IN PRESSING



Good pressing habits are most important to fine sewing. No matter how perfectly the stitching and fitting have been accomplished on a garment, if it has not been pressed during assembly, the final pressing will never be sufficient. The garment must be pressed into shape as it is being made. A good percentage of the expensive look to any garment is in the way it was pressed, dart by dart and seam by seam.

Press all fabrics on the wrong side. Various types of fabrics react differently to heat and pressure. It is best to try a sample of the fabric before the first pressing. Linen and cotton should be dampened and pressed on the wrong side without a press cloth. Silk should be protected from excess moisture with a dry press cloth placed underneath a dampened one. Use a moderate heat on rayons and acetates as certain types may be damaged or will disintegrate with excessive heat; use a press cloth on acetate and heavy rayon fabrics.

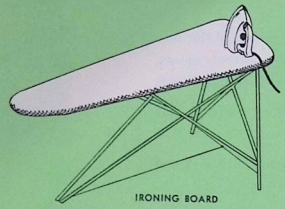
Wool, aralac, and other blended fabrics should be pressed under a dampened press cloth with a moderately hot iron. Use a sponge to dampen the press cloth rather than saturating the cloth itself in water. Sponge the press cloth only over the section which needs to be steam pressed. When it is necessary to press on the outside of a garment, place a dry cloth over the fabric, then a dampened one. Hold the iron lightly over the cloth until the steam begins to rise. Too much pressure will leave an imprint and cause shine. If shine results, lay a damp cloth over it and press lightly, then lift the cloth quickly and brush the shiny spot while it is still damp.

Heavy wool garments require a great deal of steaming. Use a well saturated muslin cloth over the wool. Press with a hot iron. A piece of heavy wool or turkish towel are fine for steam pressing double collars and facings. Lay the wet cloth underneath and over the edge to be steam pressed. Let the steam penetrate well through the garment. Raise the cloth before it is dry and beat the steam out of the wool with a brush. Skillful pressing will simplify each step in the construction of your garment.

GOOD PRESSING HABITS

1. Press; do not move the iron back and forth. Let the steam and pressure of the iron do the work. Hold the iron lightly over the dampened press cloth to create steam, lift the iron before the fabric is dry. Brush wool with a soft brush to raise a flattened nap.
2. Always press with the straight grain of the fabric. Be careful not to stretch bias and curved edges.
3. Press every detail and seam in each section after stitching, before it is joined to another section.
4. In pressing seams, open the seam with the point of the iron. Cover with a press cloth and dampen over the line of stitching. Steam press. Edge-stitched seams should be pressed in one direction. A well pressed seam is almost invisible from the right side of the garment.
5. Press armhole seams over a tailor's cushion. Press the seams into the sleeves for an extended effect, and toward the neck for a set-in effect.
6. Press across the hem from the bottom up. The lower edge will ripple if the iron is pushed around the hem.
7. Where there are basting threads in the fabric, press lightly without moisture; then remove the basting and steam press the seam.
8. Press curved seams and darts over the curved surface of a tailor's cushion.
9. Press a double collar over a tailor's cushion, from the outer edge toward the neckline. Pull the collar slightly around the center back to avoid wrinkles on the outer edge.
10. On fabrics that are easily marred, place strips of paper under the open seam edges to prevent an imprint of the seam on the right side.
11. In pressing seams open in heavy wool, dip the finger tips in water and moisten along the stitching. Open the seam with the point of the iron, then place a press cloth over the seam and steam press.
12. Shrink out excess fullness in wool, as in the sleeves and hem, over a tailor's cushion. Dampen the wool slightly, place a dampened press cloth over the fabric and steam press. Do not press the fabric entirely dry, let the air finish the drying.

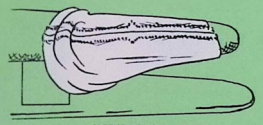
EQUIPMENT FOR PRESSING EFFICIENCY



IRONING BOARD

SPONGE

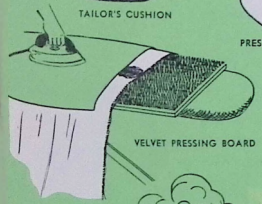
PRESS CLOTH



SLEEVE BOARD

TAILOR'S CUSHION

PRESSING MITTEN



VELVET PRESSING BOARD

STEAMING VELVET

The IRONING BOARD should be well padded and have a tight cover. It is well to have several removable covers, as the pressing surface should always be clean. Place the ironing board in a convenient location near the sewing machine.

A good IRON with a heat control for various types of fabric is also necessary. To get the best results, turn the control to the proper position for the type fabric being pressed. A SPONGE in a bowl of water to dampen fabric should be on the board.

Several PRESS CLOTHS should be close at hand; a heavy muslin or canvas for wool; a lightweight muslin for other fabrics. These cloths should be boiled to remove all sizing. Chemically treated press clothes can be purchased, which give a professional finish to the pressed seam.

A SLEEVE BOARD should be well padded so seams can be placed over the sides and end to be pressed open. Sleeves and short seams are easy to press on a sleeve board.

A TAILOR'S CUSHION is a necessary part of pressing equipment and is easy to make. Use unbleached muslin which has been thoroughly laundered. Cut two oval shaped pieces 9″ x 12″ and stitch together, leaving a 3″ opening on one side. Turn to the outside and stuff wadding through the opening until it is firmly packed. Whip the edges of the opening together.

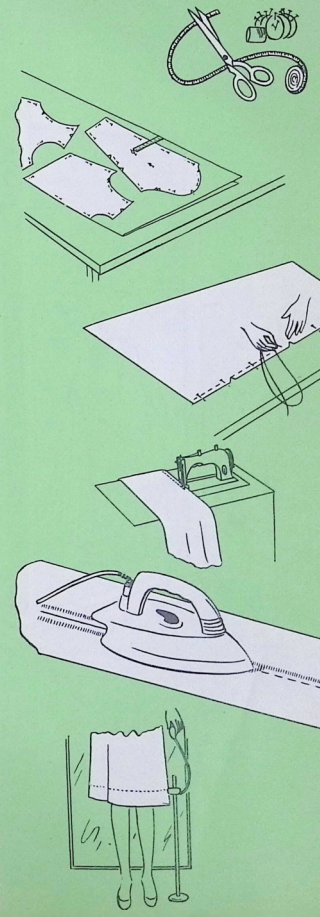
A PRESSING MITTEN is another handy piece of pressing equipment, for pressing curved seams and areas too small for the sleeve board. These mitts can be purchased at most notion counters.

VELVET PRESSING BOARDS can be purchased in several sizes. The wire needles keep the pile side from pressing flat. Place the fabric with the pile side down on the velvet board. Cover with a press cloth dampened slightly, and press gently.

Velvet can be easily steamed by standing the iron on end, or inverting the iron in a sleeve board turned on its side. Cover the iron with a damp cloth. Gently hold the wrong side of the velvet close to the steaming cloth. Brush the fabric with a soft brush to erase any finger marks, and do not handle the velvet again until it is dry.

STEPS IN MAKING A GARMENT

1. Record individual measurements on the chart, page 15.
2. Select pattern, fabric, and notions.
3. Study the instructions given with the pattern.
4. Alter the pattern; check individual measurements against the pattern sections to determine which alterations are needed. See Alterations, page 16.
5. Prepare the fabric, shrink if necessary, press out wrinkles, and straighten across the ends. See Preparing the Fabric, page 27.
6. Lay the pattern sections on the fabric, using the suggested layout as a guide. Check the straight grainlines, carefully. See Laying the Pattern, page 29.
7. Cut the pattern out with long even slashes of the shears. See Cutting, page 30.
8. Make all markings and notches for seams and stitching lines on the fabric and run center front and back basting lines. See Markings, page 31.
9. Baste, stitch, and press darts, tucks, and other details in each section. Make a sample buttonhole and pocket on a scrap of fabric before making them in the garment.
10. Baste shoulder, side, and waist seams in the garment; leave an opening in the left side for the placket. Baste the sleeve seams.
11. Pin semi-made shoulder pads under the shoulder and try on the garment. Pin a sleeve in one armhole. Pin any changes in the seam lines. Mark along pins on the inside with chalk after the garment has been removed. See Fitting, page 24.
12. Baste new seam lines in the garment, stitch, and press.
13. Finish the neck and placket opening along seam lines marked during fitting. Finish the shoulder pads and baste sleeves in the garment.
14. Allow the garment to hang one day before marking the hem. Fit the garment again and mark hem and sleeve length.
15. Finish hem, sleeves, and belt. Sew shoulder pads, buttons and fasteners to position.
16. Remove center basting lines and give the garment a final pressing.



PATTERN AND FABRIC SELECTION

The pattern should be selected before the fabric is purchased, as the required yardage is given on the outside of the pattern envelope. Valuable suggestions as to the types of fabric for which the pattern has been designed are also given. In these suggestions, the designer gives you the benefit of years of experience in handling all types of fabric.

Successful choice of style depends on ability to analyze your figure problems and social needs. Through careful study and observation, you can determine the styles which will cover figure faults and emphasize the good features. Learn to coordinate fashion lines and body lines. Visualize the pattern made up on your figure. Remember that a discerning woman dresses simply and appropriately for every occasion.

Check the bust, waist, and hip measurements with those of the pattern. If they do not correspond with any size given on the pattern it is advisable to select one according to the bust measurement. Adult patterns should be selected by the bust measurement; children's according to the chest; separate skirts and slacks by the waist measurement.

Choose the version of the pattern you wish to follow, and consider the occasions upon which the garment will be worn, before purchasing the fabric. The selection of a suitable fabric for the chosen pattern is most important. Upon it hinges the success or failure of the finished garment to a great extent. Every new season brings an assortment of gay new colors and weaves in cotton, linen, wool, silk, rayon, and the miracle products of modern science. As soon as your local store displays the season's new fabrics, become familiar with them. Seek all the information the store has to offer. Read current articles about the suitability and care of the newer fabrics.

Buy only the best quality fabric and learn how to care for it; whether it must be shrunk before making, whether it should be dry cleaned or can be laundered safely.

Patterns with draped effects call for fabric

which is soft and pliable, with sufficient weight to drape. Hold the fabric up at one corner to test for draping. It should fall into soft rhythmic lines, one blending into the other. If the fabric lacks draping qualities it falls into many short broken lines.

Patterns with gathers and fine tucks should be made of fabric which is soft and sheer, such as crepe, voile, dimity, and sheer woolen.

Intricate pattern lines call for a smooth surfaced fabric of plain color, as the fabric should not dominate the pattern styling. Satin, rayon, and wool crepe, in plain colors will show the details of the style to good advantage.

Plain or pleated tailored styles should be made of fabric with a firm weave which will hold a crease, such as crisp cotton, linen, chintz, gabardine, and wool.

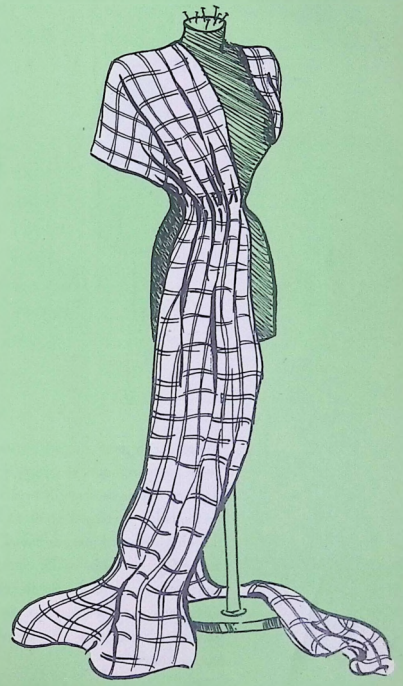
Choose a simple style for fabric with flowers, large motifs, bordered prints, stripes, or plaids. Some pattern envelopes will show a style version designed especially for these fabrics.

A mirror is the best guide to color and fabric becomingness. Drape the fabric over the shoulder to see whether it blends harmoniously with your complexion, hair and eyes. Choose colors that are not only flattering but serviceable and will compliment the other colors in your wardrobe. Colors that are currently fashionable may not be your best choice. Be guided by flattery, rather than fashion.

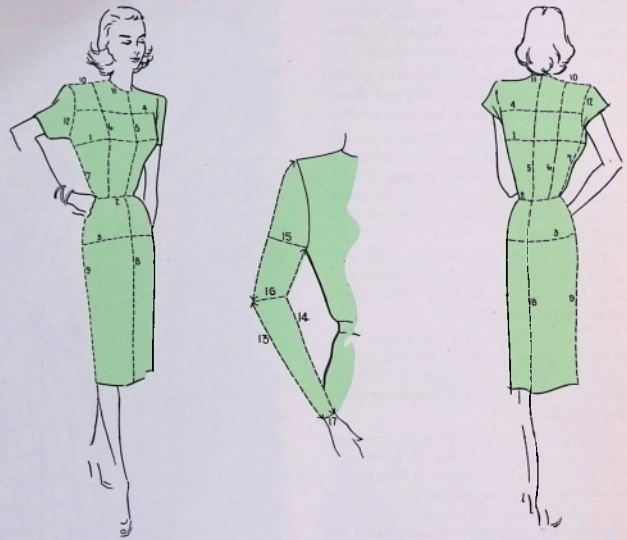
After the pattern and fabric have been purchased, consult the pattern for a list of necessary notions. Thread, buttons, slide fastener, and seam tape should all be matched carefully to the fabric chosen.

Be constantly alert for up-to-date finishes and new tricks in garment making, given by the pattern companies and fashion magazines. Every season the field of fashion offers new and interesting color arrangements and trimming details, which can be copied to brighten up your wardrobe with just a little effort and small cost.

PATTERN AND FABRIC SELECTION



PERSONAL MEASUREMENTS



Make a complete record of individual body measurements to compare with the pattern for necessary alterations. See methods for altering the pattern following this chart. Record measurements in pencil so the figures can be easily changed when new records are made. Retake body measurements at least every six months and whenever a definite change of weight has occurred.

When measurements are taken and fittings made, wear the type of foundation garment and shoes to be worn with the finished garment; always maintain a good posture.

To assist in taking accurate measurements, tie a ribbon around the waist at the natural bend of the body. The tape should be held easy in taking each measurement except the waist, which should be snug. When measurements are taken on one side only, take those measurements on the right side of the body.

Compare these measurements to the pattern pieces, allowing the necessary ease for comfort, and fullness featured in the style chosen.

PERSONAL MEASUREMENT CHART

	YOUR MEASUREMENTS	PATTERN MEASUREMENTS	PLUS (+) OR MINUS (−) ADJUSTMENT
1 BUST—over fullest part, slightly higher in back			
BACK WIDTH—underarm to underarm			
2 WAIST—around the entire waist, tape held snug			
side to side FRONT			
side to side BACK			
3 HIP—over the fullest part, about 7″ below waist			
BACK HIP—over the fullest part, side to side			
4 FRONT CHEST—armhole to armhole, 3″ below neck			
BACK WIDTH—armhole to armhole, 4″ below neck			
5 WAIST LENGTH—neck to waist FRONT			
BACK			
6 SIDE WAIST LENGTH—center shoulder to waist FRONT			
BACK			
7 UNDERARM WAIST LENGTH—1″ below armpit to waist			
8 SKIRT LENGTH—waist to hem FRONT			
BACK			
9 SIDE SKIRT LENGTH—waist to hem			
10 SHOULDER—base of neck to arm socket			
11 NECK—around base of neck, tape easy			
between shoulder seams FRONT			
between shoulder seams BACK			
12 ARMHOLE—about 1″ below armpit, over shoulder			
13 UPPER SLEEVE LENGTH—shoulder to elbow, arm bent			
LOWER SLEEVE LENGTH—elbow to wrist			
14 UNDERARM SLEEVE LENGTH—armpit to wrist, arm str.			
15 UPPERARM WIDTH—around fullest part 2″ ease			
16 ELBOW WIDTH—around bent elbow 1″ ease			
17 WRIST WIDTH—around wrist ½″ ease			

THE IMPORTANCE OF ALTERING THE PATTERN

Patterns are made according to standard measurements which are based on average sizes. Few figures are fortunate enough to be a perfect average. It is necessary for most women to alter the pattern in one or more places to insure a good fit. If the pattern has been altered before the fabric is cut, there will be little or no adjusting in the final fittings. Make each adjustment necessary in the flat pattern tissue to save time and avoid ripping later.

Remove the instruction chart and the sections of the pattern needed from the envelope. Pin darts, pleats, and tucks in each section. Pin the underarm and skirt seams. Compare each individual body measurement recorded on the chart, page 15, to those of the tissue pattern. Take the tape from seam line to seam line, when measuring the pattern. Seam allowance should not be included in this checking. Pattern sections for the collar, waist and skirt, are usually made for the right half of the figure. To get the full width of a pattern, double the measurement of these sections from center back to center front.

Allowance for ease should be considered where body action would cause strain, across the shoulder blades, and in the sleeves especially. A garment that is fit too tight is neither attractive nor economical.

Study the lines of the original style. Retain those lines and proportions when altering the pattern to fit individual measurements, or the attractiveness of the style may be lost. When a pattern has been designed for extra fullness to develop a definite style feature, allow for that fullness in comparing measurements.

Shoulder lines may be extended beyond the normal position as fashion dictates. If the shoulder line is extended, care should be taken to pad the shoulder accordingly. The back shoulder seams of a pattern are usually $\frac{1}{4}$″ longer than the front seam edges, to allow for the convex shoulder curve. This is to be eased in when joined to the front seam edges.

On each section to be lengthened or shortened, draw a line through the markings for the straight grain, extending below the place of alteration. This line should remain straight after the pattern section has been altered. Remember that a fold of 1″ will take 2″ from the pattern, where an extension of 1″ only adds 1″. When an alteration has been made in one section, make sure that proper adjustments have been made in any section which is to be joined.

ALTERATION OF PATTERN

TO LENGTHEN BLOUSE

Draw a line across the front and back sections, halfway between the underarm and waistline. Place a strip of thin paper under the pattern and pin just above the line. Slash and separate the pattern sections the needed length. Pin the lower section to place on the paper, keeping the center front and back lines straight. Trim the side cutting edges even across the alteration. Length should never be added to the lower edge of a blouse.

TO SHORTEN BLOUSE

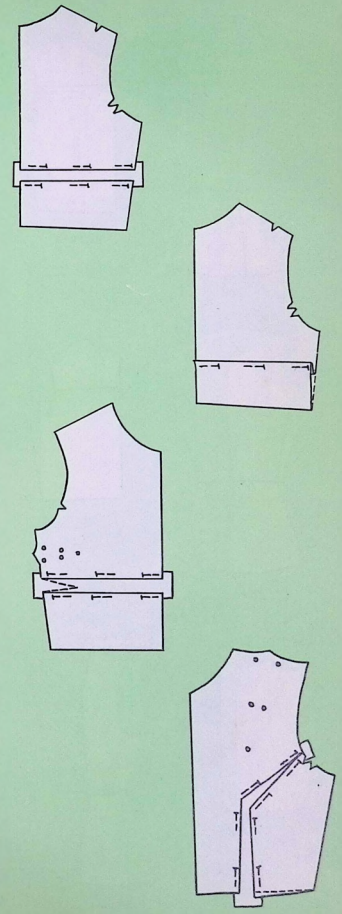
Draw a line across the pattern sections as instructed above. Measure the amount to be taken out and draw a parallel line. Fold the pattern on the lower line and pin to the upper line. Pin a small piece of paper under the fold at the side edge and mark the cutting edge as shown by the dotted lines in the illustration. A $\frac{1}{2}$″ fold takes 1″ from pattern length.

PROMINENT BUST

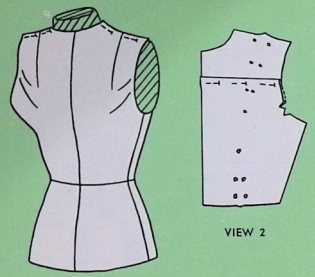
When a pattern is too short in the front of the waist because of a prominent bust, slash across the bustline and separate the needed length as in illustration. Mark lines for an extra dart, taking in the entire width of the alteration at the side seam so it will be no longer than side seam edge of the back. Make the darts uniform in length.

HIGH BUST

Add a dart to the waistline when the bust is high. Draw a dart line from the waist to within 4″ of the end of the shoulder dart then toward the armhole. Slash the pattern along this line and pivot the lower right section to allow for a $1\frac{1}{2}$″ dart. Pin the slashed edges to place on thin paper. Trim the waistline even as indicated by the dotted lines.

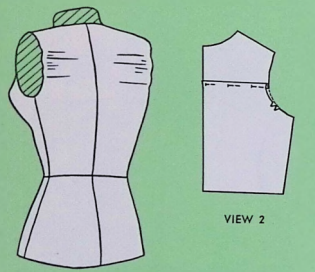


ALTERATION OF PATTERN



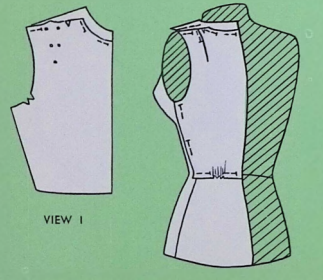
VIEW 1

VIEW 2



VIEW 1

VIEW 2



VIEW 1

VIEW 2

FLAT CHEST

A garment that is not adjusted properly for a figure with a flat chest is shown in View 1. Wrinkles appear at the armhole and the sleeves will not have a smooth line.

To adjust a pattern for a flat chest, pin a tuck across the pattern where the wrinkles appear. Fit the pattern to the figure to be sure all the wrinkles have been taken into the tuck, View 2. Pin a dart in the front sleeve edge at the same position so the sleeve will fit the armhole.

If the need for this alteration is discovered during fitting, alter pattern, rip shoulder seams and reshape top of garment according to altered pattern.

SHORT BACK

A garment that is not properly adjusted for a figure with a short erect back is illustrated in View 1. Wrinkles will appear across the upper back between the armholes and force the back neckline up on the neck.

To adjust the pattern to this figure, pin the wrinkles into a tuck. Decrease the back sleeve edge with a dart to correspond with the armhole. Take deeper seams on the shoulder when fitting the garment, View 2.

See suggestion given above for flat chest if the need for this adjustment is discovered when garment is being fitted.

LONG THIN NECK

To alter the pattern for a long thin neck, pin the pattern to a piece of thin paper. Build up the shoulder and neckline, starting at the armhole, as illustrated in View 1.

Pin the dart at the shoulder and fit the pattern to be sure sufficient length has been added at the shoulder and neckline. If necessary, take an extra dart in the back neckedge. Fullness added at the waistline will offset extreme thinness, View 2. It is usually necessary to make the same alteration to the front shoulder edge.

BROAD BACK AND SHOULDER

Draw a line from center shoulder to the waistline. Place a strip of paper under the pattern and pin to place along one side of the line. Split the pattern on the marked line and separate the necessary width on the paper. Reshape the shoulder as illustrated to give extra length, View 1.

Fit the pattern to the figure to be sure enough width has been added. If the waistline and hip need added width, continue the alteration in the skirt as illustrated, View 2, otherwise make a dart at the waistline as deep as the alteration at the waist seam. Make a small dart in the back neckline.

BROAD SHOULDER

Slash the pattern between the shoulder dart and armhole edge, then to the armhole. Spread the pattern until the width desired is added to the shoulder seam and pin the slashed edges to a strip of thin paper. Trim the shoulder edge even, as indicated by the dotted line, View 1.

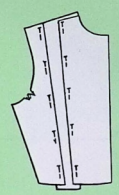
Pin the shoulder dart in place and fit the pattern on the figure, View 2. Make the same alteration to the back shoulder. Remember the back shoulder seam should always be $\frac{1}{4}$" longer than the front to allow for easing when seam is joined.

SQUARE SHOULDER

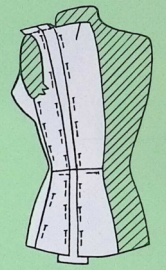
A garment that draws into wrinkles from the shoulder needs length added to the shoulder seam. Pin a strip of paper under the pattern edge and reshape the shoulder the necessary depth, View 1. Build up the armhole the same amount that is added to the shoulder.

Make the same alteration to the back blouse. Pin the shoulder dart and fit the altered pattern on the figure, View 2. When the underarm has been built up properly the original shape of the armhole will be retained.

ALTERATION OF PATTERN



VIEW 1



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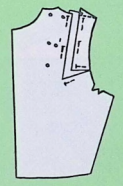
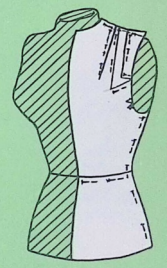
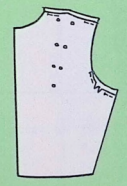


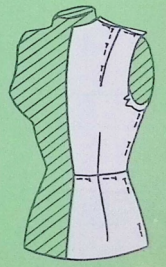
VIEW 1



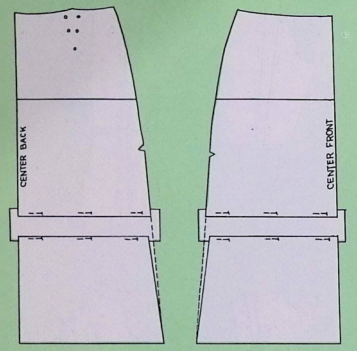
VIEW 2



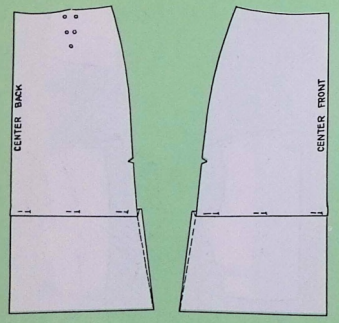
VIEW 1



VIEW 2



VIEW 1 VIEW 2



VIEW 1 VIEW 2

TO LENGTHEN SKIRT

Draw a line across the skirt back, well below the hipline, at right angles to the straight grain. Slash the pattern and separate the necessary amount. Pin the slashed edges to a strip of thin paper; keep the center grainline straight. Mark the cutting line on the side as shown by the dotted lines, View 1.

Make the same alteration on the skirt front section, View 2. When a skirt section is not to be cut on a fold of the fabric, be careful to keep the grainline straight. Mark new cutting lines on both sides of each pattern section.

If increased width is desired around the lower edge of skirt add the needed length at the hemline.

To lengthen an extremely flared skirt, add the necessary length at the hemline. The skirt will hang properly because the increased fullness is in proportion to the added length.

TO SHORTEN SKIRT

Draw two lines across the skirt back sections, well below the hipline, indicating the amount to be shortened. Keep these lines at right angles to the center fold grainline. Pin a tuck across the pattern by bringing the two lines together, View 1.

Shorten the skirt front in the same manner, View 2. Trim the extended edges of the pattern below the fold as shown by the dotted lines.

To shorten an extremely flared skirt, cut off excess length at the hemline. This will reduce the width of the skirt, but the original hang of the skirt will remain the same.

The original width around the hemline of a flared or circular skirt can be retained by shortening the skirt just below the hipline as in View 1.

PROMINENT ABDOMEN

Slash the pattern across the skirt 7″ below the waist. Hold to place on the figure and separate the slash until the skirt hangs straight down the center and sides. Pin the slashed edges to place on thin paper. Trim the center front straight as indicated by the dotted lines.

Alter the blouse so the seams will match when joined. If the waistline does not need added width, mark a dart in the side front as shown, to remove the excess width gained in the alteration.

LARGE HIPLINE

Draw a line down the pattern parallel to the straight grainline. Slash and separate the needed amount and pin the slashed edges to thin paper. Mark a dart in the side skirt as illustrated.

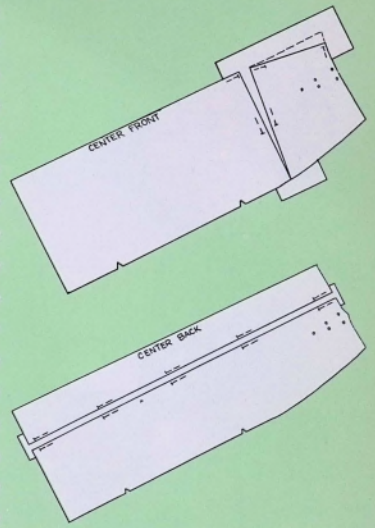
A skirt section can be narrowed by laying a fold along the same line. Be sure to increase or decrease the blouse according to the alteration, if the waistline has been changed in the skirt.

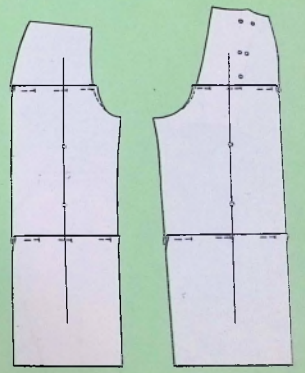
TO SHORTEN SLACKS

Slacks and shorts should be altered above and below the crotch. Fit the pattern to the figure and determine the amount to be adjusted above the crotch and at the knee. Draw an extended line through the straight grain markings and make the alterations at true right angles to the grainline, see Tailoring page 75, on how to measure crotch depth. Trim the excess edge from the crotch seams as indicated by dotted lines.

Slacks can be narrowed by taking a tuck parallel to the grainline down the side of each section. Cutting ¼″ out from the pattern edges will add 2″ to the width; if more than 2″ is needed, it is best to slash the pattern and add the necessary amount as in a skirt.

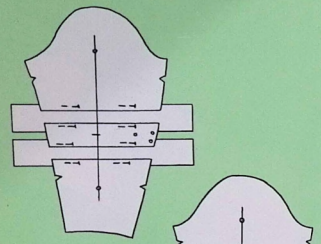
ALTERATION OF PATTERN

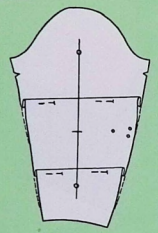


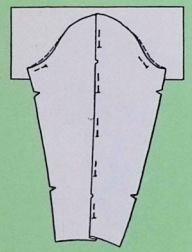


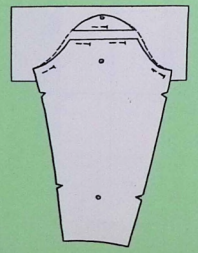
VIEW 1 VIEW 2

ALTERATION OF PATTERN









TO LENGTHEN SLEEVE

Draw an extended line through the straight grain perforations and mark the position of the elbow opposite the center dart. Compare the individual measurements to those of the pattern from shoulder to elbow, and elbow to wrist, to determine the amount needed above and below the elbow. Separate the pattern pieces the necessary amount and pin to strips of paper. Trim the cutting edges even.

TO SHORTEN SLEEVE

Mark the position for alterations and compare individual measurements as explained above, to determine the amount of adjustment. Take tucks across the pattern, decreasing the sleeve the necessary amount. Keep the grainline straight. Mark the cutting edge as indicated by the dotted lines.

Two-piece sleeves, and straight full sleeves can be shortened or lengthened across the elbow in one alteration.

NARROW SLEEVE

Draw a line through the straight grain perforations the full length of the sleeve. Take out the necessary amount in a lengthwise tuck along this line. Pin a strip of paper under the sleeve cap and reshape the cutting edge as indicated by the dotted lines. Take deeper seams at shoulders to make armhole smaller. Remember a ½″ fold will decrease the width of the sleeve one full inch.

TO LENGTHEN SLEEVE CAP

Pin the sleeve pattern to thin paper at the underarm edges. Draw a line across the sleeve cap 2″ down from the shoulder marking. Slash the pattern and raise the cap the necessary amount; pin to place on the paper. Reshape the cutting edge.

The shoulder seams in the garment should be extended half the width of the alteration made in the sleeve cap.

LARGE UNDERARM

When the underarm is unusually full the sleeve will twist and draw. Slash the underarm edge above the elbow and spread to give added fullness. Pin the slashed edges to paper to hold in position. Ease the added fullness into the seam when joined to the front edge. Ease this added fullness into seam between the elbow and top of seam.

LARGE ELBOW

Slash the underarm edge of the pattern at the elbow and up toward the sleeve cap along the straight grainline. Spread the slash the necessary width and pin to paper. Take an extra dart or gather the fullness in at the elbow when the seam is stitched. Trim the cutting edge even. Since no change has been made in the top of the sleeve it is not necessary to alter the armhole in any way.

LARGE UPPERARM

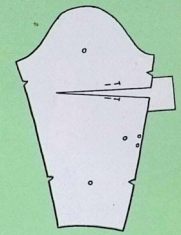
Compare upperarm measurements to the pattern to determine extra width necessary. To add width to the upperarm, slash the pattern down the center grainline to the elbow, then across to within an inch of both seam edges. Spread the slash to give added width. Pin the slashed edges to paper to hold the position of the alteration. Mark the cutting edge as indicated by the dotted lines and trim.

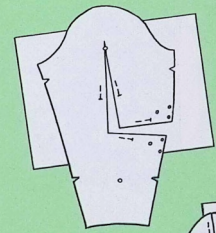
The armhole of the garment should be cut away at the underarm, half the amount that is added to the sleeve.

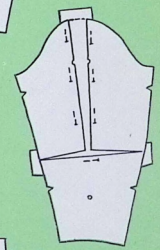
LARGE UPPERARM MUSCLE

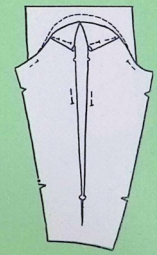
To add width to the upperarm, without decreasing the length of the sleeve cap, slash the pattern down the center grainline through the elbow, stopping about 2″ from the wrist edge. Pin thin paper under the pattern and trace the outline of the sleeve cap before spreading the slashed edges. Pin darts in the slash as illustrated until the necessary width is added. The original shape of the cap is retained on the paper. Trim the cutting edge along the traced lines.

ALTERATION OF PATTERN

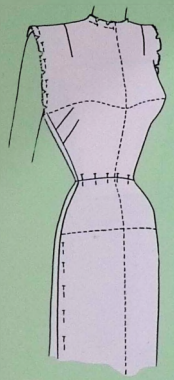




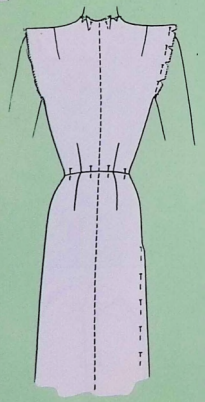




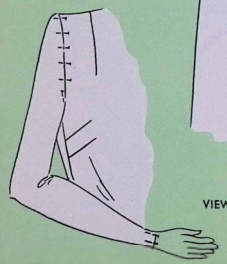
STEPS IN FITTING A GARMENT



VIEW 1



VIEW 2



VIEW 3

There will be very few adjustments to make in the fitting of a garment, if the pattern has been carefully altered before cutting. Fit the garment right side out and have semi-made shoulder pads in place for the first fitting. Wear the foundation garment and shoes to be worn with the finished garment. Check the following points and make the necessary corrections to insure a perfectly fitted garment.

1. Adjust shoulder seams, letting out or taking in as needed. Take excess padding from the shoulder pads, or add more if necessary, to round out the shoulder line.
2. Fit side seams with pins placed parallel to the seam edges. Keep center basting lines straight and directly centered down the front and back. Side seams should hang straight from the underarm to the hemline. Hold the seam open at each pin and mark the new seam line with chalk, after the garment is removed.
3. Adjust waist seam, dropping or raising the waistline to suit your figure. Check the crosswise grain; it should be straight across the bust and hip.
4. Check for ease across the shoulders and hips. There should be enough freedom for body action.
5. The neckline should be snug across the back. Take out any gapping in small darts. Mark the stitching line with pins or chalk, from the center front to center back on one side only. Match and mark the remaining half after the garment is removed. Change the collar accordingly if the neckline is decreased or increased. Mark the placket closing with a row of pins, then chalk.
6. Pin one sleeve in the armhole, making a lapped seam. The straight grain should run directly from the shoulder seam over the elbow. There should be plenty of ease in the sleeve for motion. Make changes in the armhole and sleeve, remove garment to match and mark these changes in the other side.
7. Mark hemline carefully, an equal distance from the floor. Mark the proper sleeve length with pins.

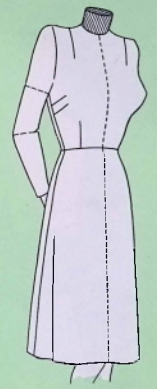
BASIC MUSLIN FITTING

For figures which are extremely difficult to fit, it is advisable to make a muslin fitted dress. A basic pattern can be purchased at any pattern department, from which a plain dress can be made to use in adjusting future patterns. Buy the pattern according to the bust measurement, see Alteration of Pattern, and Body Measurement Chart preceding this page. Cut the dress out of unbleached muslin. Mark the position for darts and gathers; run basting threads down the center front and back. Mark notches with a soft pencil or crayon.

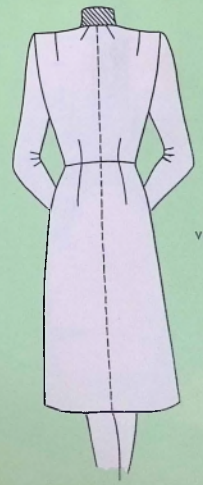
Stitch the darts and seams with the longest machine stitch; leave an opening in the left side seam. Place shoulder pads in the dress and fit on the figure. Make any changes necessary to allow the dress to follow the lines of the body smoothly, and with sufficient ease for comfort through the bust, hips, and arms. The front of the dress illustrated, has darts developed at the shoulder, underarm, and waist, View 1.

The back of the illustrated fitted muslin dress suggests darts on the shoulder for prominent shoulder blades, or darts in the neckline, if there is a decided curve to the back neck. Darts have been placed in the back above and below the waistline, View 2. Be sure to use shoulder pads while fitting the muslin dress as they will definitely affect the fit of the sleeves and blouse.

If the figure is full above the waistline, use gathers instead of darts. Mark the correct skirt length to insure an even hem. Mark the darts and gathers with colored pencil. Cut notches in the seam edges to show where they are joined, then cut the muslin dress down the center front and back along the center basting lines. Discard the left half of the dress and rip the seams and darts of the right half. Press each section of the muslin smooth. See following page to check pattern on muslin fitting.

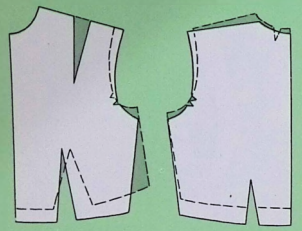


VIEW 1

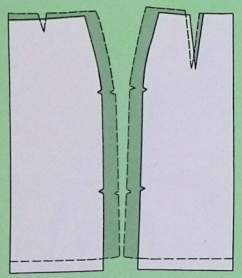


VIEW 2

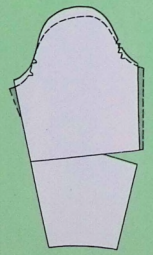
USE OF MUSLIN FITTING



VIEW 1 VIEW 2



VIEW 3 VIEW 4



VIEW 5

Adjust the commercial pattern to the basic muslin fitting as illustrated in the following steps. The solid lines represent the commercial pattern outline and the dotted lines represent the muslin outline. Pin darts, tucks, pleats and gathers in the commercial pattern before comparing it to the muslin sections.

ADJUSTING BLOUSE

Place the pattern section over the muslin blouse front and compare the outlines, View 1. Alter the pattern to correspond with the muslin. Transfer the dart markings to the commercial pattern, if they are not the same. Keep in mind the design of the selected pattern. Never remove fullness that is intended to develop certain style points. If the picture of the pattern shows a little blouse to the waist allow ½" to waist length.

Check and alter the blouse back in the same manner as the front section, View 2.

ADJUSTING SKIRT

Note the skirt front has a short dart at the waistline, View 3. This is helpful if the abdomen is large, and the waist is small.

Alter the back skirt to fit the muslin outline and transfer the dart markings to the pattern, View 4. Do not fit a skirt too snug or short as there should be an allowance for ease to make any skirt comfortable.

ADJUSTING SLEEVE

Compare the sleeve pattern to the fitted muslin, and make the necessary changes, View 5. Note the sleeve adjustment is all above the elbow in this illustration. The arm length proportion varies in every figure. Check the individual measurements carefully, to determine the alteration necessary to retain the fullness of the sleeve at the elbow.

PREPARING THE FABRIC

Fabrics should be thoroughly shrunk before cutting, unless the textile label indicates that the fabric has been shrunk during the process of manufacture. When the fabric has not been shrunk, it is advisable to purchase from 3" to 5" more to the yard, to allow for shrinkage.

Cotton and linen fabrics can be shrunk by soaking in cold water for several hours. Squeeze out the water and hang the fabric over a line until nearly dry. Press carefully, following the grainline of the fabric with the iron.

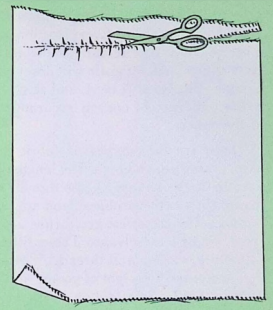
Wool and wool blends can be taken to a tailor for shrinking. To do the shrinking at home, clip into the selvage at frequent intervals, spread singly between two wet sheets, roll and let stand for 24 hours. Remove the wool and press on the wrong side until dry. Use a heavy press cloth over the wool. If the fabric is not all wool, allow it to dry completely before pressing.

It is not necessary to shrink silks and rayons, however, wrinkles and creases should be pressed from the fabric before laying the pattern. Press on the wrong side of the fabric with a warm iron. After rayons have been washed, gently stretch the garment to shape while slightly damp.

1 Straighten the ends of the fabric before laying the pattern. Pull a thread across the entire width on each end. Cut along the pulled thread as illustrated. If the crosswise thread does not pull easily, place a yardstick across the end and mark a straight line with chalk.

2 When the lengthwise and crosswise threads are equal in strength it is possible to tear the fabric. Clip an inch into the selvage, grasp the edges of the slash firmly, and tear with a quick motion.

3 After the ends have been straightened, lay the fabric on a table with the selvages parallel to the table edges. Clip into the selvage at frequent intervals to allow the fabric to lie flat. Very often the fabric is crooked, the crosswise threads being stretched out of line during the processing. To correct this, locate the bias and pull gently, as illustrated, working the bias up and down the fabric until the selvages and crosswise ends are all parallel to the table edges.



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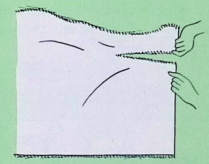

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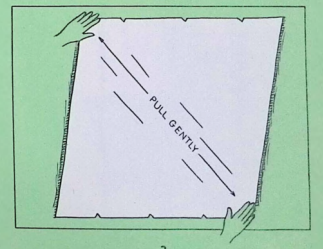


3

TRUE FABRIC GRAIN

The correct grain of fabric is a most important factor to successful sewing. It must never be sacrificed to save fabric. Every section of the pattern must be cut in true relation to the grainline. A garment which is cut off grain will never have the proper balance. Sleeves will twist, and skirts hang crooked, if the pattern was not cut accurately on the grain of the fabric.

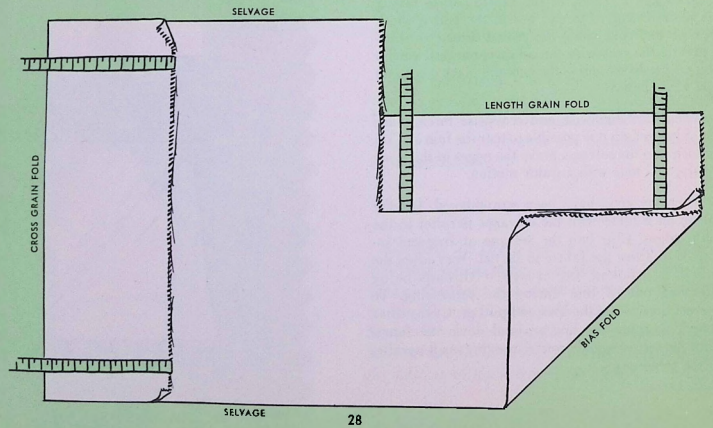
There are three types of fabric grains, lengthwise, crosswise, and bias. The lengthwise grain runs parallel to the selvage. These threads running down the fabric are the strongest, and are called the warp threads. The crosswise grain runs across the fabric from selvage to selvage. These filler threads are called the woof or weft threads. When a pattern section is marked "straight of goods" or "on the grain" it means to place straight on either the lengthwise or crosswise threads of the fabric. The bias grain is the true diagonal across the fabric.

When part of the pattern is to be cut on a lengthwise fold, measure the length and width needed for these pieces, and cut into the fabric along a straight thread. Measure from the fold to the selvage to be certain the fold is on a straight thread.

When a crosswise fold is needed, fold the fabric up from one end, the necessary depth, and measure from the fold to the raw edge to determine a true parallel to the straight end of the fabric. When a crosswise fold is required, and the fabric has a definite up and down design or nap, measure the length needed and cut across the fabric along a pulled thread. Place the cut piece over the fabric, right sides together, with the nap running in the same direction.

A double fold is sometimes necessary in laying a pattern. Bring the selvage edges together toward the center of the fabric, and measure both sides, as illustrated for a single lengthwise fold.

The true bias is found along the fold when the crosswise thread is parallel to the lengthwise thread. See Bias, page 51, for hints on the cutting and applying of bias. It is most important that pieces to be cut on the bias are placed on the true bias grain of the fabric.



LAYING THE PATTERN

Study the pattern instructions to learn the purpose of each perforation and marking. A thorough understanding of the pattern will simplify the cutting of the garment. Draw a circle around the cutting layout given in the pattern, which corresponds to the size and style chosen, also the width and type of fabric. If there is no layout for the width of the fabric being used, select the layout which is nearest in fabric width.

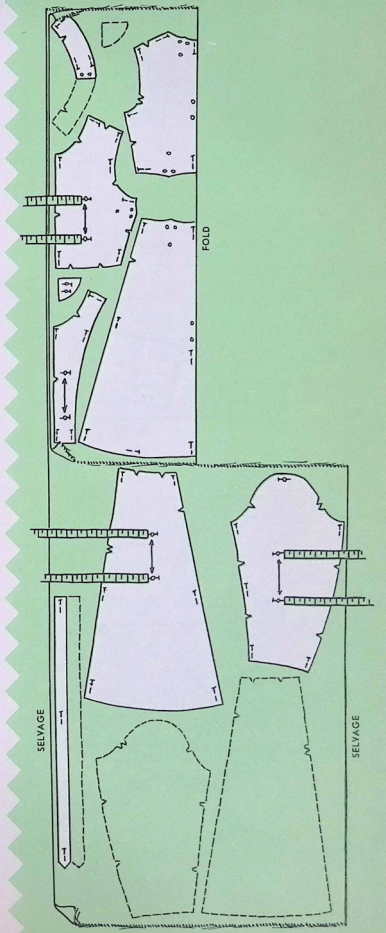
When the layout shows the fabric folded for cutting, the right side should be folded to the inside. Place the pattern pieces on the fabric in the same position as shown in the layout. The lengthwise grainline should be carefully checked to assure a true parallel to the selvage. Check the diagram given on the instruction sheet to determine the location of the straight of goods markings on each section. Measure an equal distance from these perforations to the selvage as illustrated. When a true parallel is found, pin through the grainline markings, then around the outer edges along the seam lines.

When a section is to be turned over and cut again on single fabric, outline the position of the second cutting with pins or chalk to reserve space for it. Cutting guides show either a perforated outline or shading to indicate a reversed pattern section.

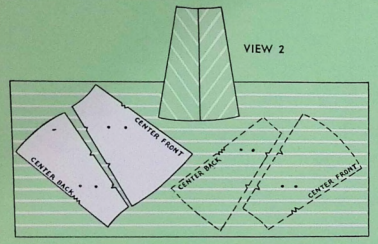
Lay every section of the pattern before cutting, to be certain there is sufficient fabric. Allow an extra seam allowance for fabrics which ravel easily. Use the original seam markings on the pattern when stitching the seams. Pin very sheer fabric to tissue paper to hold it in place during cutting.

Pattern sections should all be facing one direction on pile fabrics such as broadcloth, corduroy, and velveteen; or any fabric with a definite one way design. Follow the suggested layout marked "with nap". The extra yardage required for these types of fabrics is listed on the pattern envelope. For very large plaids or repeated designs, purchase enough extra yardage to include two repeats of the design.

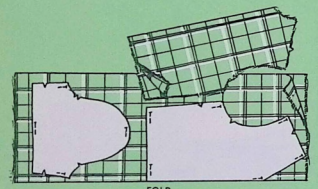
Broadcloth should be cut with the nap running downward to prevent scarring. The sheen is darker in velvet if the pile runs upward. Satins have a definite sheen and should also be cut one way of the fabric so each section catches the reflection of light in the same way.



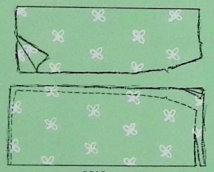
LAYING THE PATTERN AND CUTTING



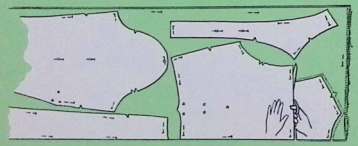
1 VIEW 1



2 FOLD



3 FOLD



4 FOLD

1 A four gored skirt cut on the bias should be planned so the stripes run down at the center front and back. Place the grainline parallel to a stripe. Corresponding notches should be on matching stripes. Reverse the pattern sections to cut the second half of the skirt; match the notches carefully. If a pattern is not marked to be cut on the bias, draw a true diagonal line to the straight grainline, with the lower end of the line toward the center seam edges.

Diagonal weaves can not be successfully matched when cut on the bias. Use a layout for fabric with nap, given in your pattern instructions.

2 For good balance, if a plaid is of uneven design, that is, lines which decrease in one direction, place the pattern so the heaviest stripe is to the lower edge of the garment. Pin the pattern on the fabric so the desired stripe runs down the center of each section, and notches match. Note in the illustration, the underarm notches of the front, back, and sleeve, are on corresponding lines of the plaid.

3 Lay each of the pattern sections facing one direction on a fabric which has a one-way design. If the design is large, space the design in each section to the best advantage for the style of the garment. Laying pattern pieces to face in one direction also applies to fabrics which have a definite sheen or pile such as velvet, broadcloth or satin.

4 When all the pattern has been pinned on the fabric, carefully cut around each section. Use long shears, with bent handles and straight blades, to cut clean, sharp edges around the pattern. Cut the entire length of the blade, then push the shears along the table for the next slash. Place one hand opposite the shears to keep the fabric close to the table.

Cut notches away from the pattern edge on fabric which ravels easily. Leave the pattern pinned to the fabric until the markings are made. See how to mark the pattern on the following page.

TRANSFERRING PATTERN MARKINGS

Study the pattern instructions to identify the perforations which indicate seam lines, darts, and other details. If these are clearly marked on the fabric, before the pattern is removed, it will insure greater accuracy, and simplify the construction of the garment. The fabric should be left flat on a table while marking perforations and basting long seams. Notches cut inward should be cut very shallow or the seam may be weakened. Use different colored threads to mark various details of the construction. Have several colors of wax and dry chalk for marking perforations.

1 To mark with chalked thread, draw a double basting thread over a piece of chalk, View 1. Run the chalked thread through the two layers of fabric at each perforation, View 2. Small chalk dots will be left on the fabric after the thread has been pulled through. Re-chalk the thread often.

2 To mark with chalk, place a pin through each perforation to be transferred, and rub the chalk over each pin. Turn the fabric over and mark over each pin on the underside.

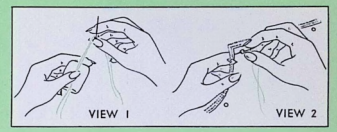
3 To make tailor's tacks use a long double thread and make back stitches through each perforation. Leave the thread loop about 1" long; clip the loop in the center and carefully remove the pattern. Separate the layers of fabric just enough to clip the threads between.

4 After the tailor's tacks have been made, take a small ruler and draw the stitching lines for darts, pleats and other details to insure accurate stitching.

5 A tracing wheel may be used on firm fabrics to mark stitching lines. Use a pad under the fabric to protect the table surface. If the fabric does not mark clearly, use colored carbon paper underneath.

6 Run rows of long basting stitches along the center front and back lines. These center lines will be an aid in assembling and fitting the garment. When a pattern is styled with a front opening, mark the center lines on each section with rows of basting. Do not remove these until the garment is finished.

7 Run a row of small stitches around the neckline and armholes to prevent these edges from stretching. This may be done on the sewing machine just outside of the seam line markings.



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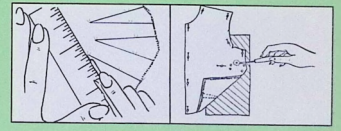

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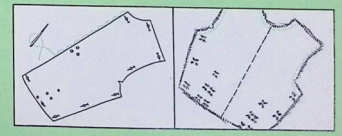
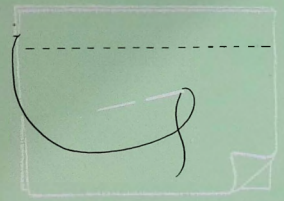
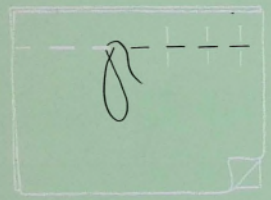
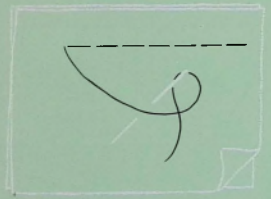


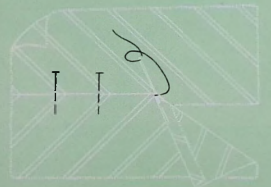
6 7

BASIC HAND STITCHES









Hand sewing need not be tedious if you practice a few simple fundamentals. Select proper thimble, needle and thread for each fabric and use the proper technique to execute each stitch. Your efforts will result in greater speed and more successful garments.

RUNNING STITCH

A row of small even stitches used for hand seams, gathering, and tucking. Catch the needle under a few threads then over the same amount, until the needle is filled, then draw the needle out of the fabric. Repeat until the seam is finished. Small uniform stitches are more easily accomplished when a fine sewing needle and thimble are used.

EVEN BASTING

A firm stitch used to hold seam edges together for fitting. Make long evenly spaced stitches through both edges about ¼″ apart on light-weight fabrics, ½″ to ¾″ on heavy woolens. Use silk thread for basting velvets, taffeta, satin, and woolen fabrics, to eliminate thread marks showing when the seam is pressed. Begin and end all basting with a couple of back stitches rather than a knot.

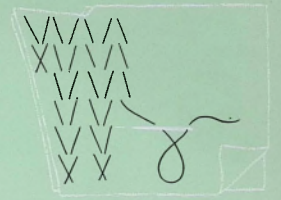
UNEVEN BASTING

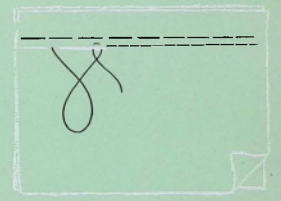
Used as a guide to stitching, and for seams which will not be subject to much strain. Take a long stitch on the top side and a short stitch on the underside. Basting threads caught in the machine stitching are difficult to remove. To avoid this run all bastings just inside the seam line markings.

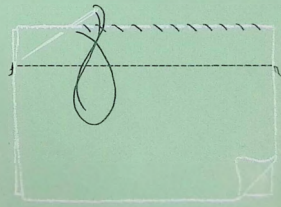
In all basting, after the seams are permanently stitched, clip the basting threads every 6″ and remove in short sections to prevent damaging the fabric.

SLIP BASTING

Used to baste seams on the right side when stripes or plaids must be matched accurately, and to secure a seam which has been altered during a fitting. Fold under the seam allowance on one edge and pin over the opposite edge. Place pins across the folded edge. Stitches should be taken singly through the fold so the seam will lie flat for stitching on the underside.







PADDING STITCH

Large stitches used to hold interfacing in place on a jacket or coat. Take a short stitch through the interfacing and barely catch through the back of the wool underneath. Space the stitches about ½″ apart. Do not draw the thread tight, or the stitches will be visible on the right side. On heavy woolens space the stitches about 1″ apart. Use thread which is a perfect color match to the wool.

BACK STITCH

A strong stitch used for hand sewing. Baste the edges together with uneven basting stitches, then make the row of back stitches below the basting. Take a short stitch backward, and run the needle under the fabric twice the length of the back stitch. Draw the needle through to the top and enter the needle close to the end of the first back stitch.

Length of stitches will be determined by the fabric. Heavier fabrics require longer stitches.

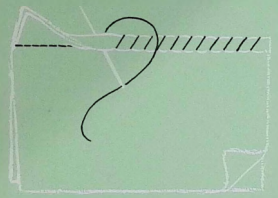
OVERHANDING

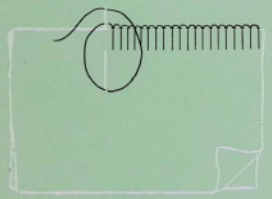
Used to close a seam or hem fabric where a strong invisible stitch is desired, such as lace, table linen, or toweling. Fold the hem and press flat. Turn and crease the fabric back, opposite the fold edge of the hem, and whip the two folds together. Take the needle straight through the two folds; catch only a few threads. Do not draw the stitches tight, so the hem can be pressed flat when finished. Stitches should be spaced about ⅛″ apart.

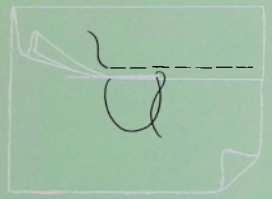
OVERCASTING

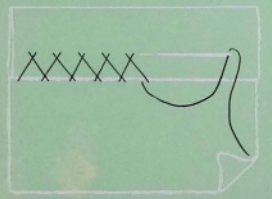
Finish the raw edges of the seams in fabric which ravels easily, with overcasting. Trim the seam edges even; enter the needle through the seam from the far side. Continue going over the edges with loose slanting stitches. On extremely loosely woven fabric run a row of machine stitches ¼″ from the raw edge. Catch the overcasting stitches through the row of machine stitches.

BASIC HAND STITCHES









ROLLED EDGE

Finish the raw seam edges on sheer fabrics with a rolled edge. Trim the seam to ¼" and roll the edges together between the thumb and forefinger of the left hand. Put the needle under the roll for each stitch. Make close, even stitches. To finish a single edge with a rolled hem run a row of short machine stitches ⅛" from the edge. Roll the edge until the stitching is hidden in the roll and hem with small hand stitches.

BUTTONHOLE STITCH

Used as a decorative trim for finishing the raw edges of blankets and infants wear. Take a few small stitches close to the edge, then bring the needle through from the wrong side at the desired depth. Bring the loop of thread around the point of the needle and draw the needle through the fabric. Pull the purl of the thread to the edge. Keep the thread loop behind the needle for each stitch.

SLIP STITCH

Used where a close invisible sewing is needed. Place the needle under the fold of the hem, then pick up two threads of the fabric beneath. The stitches should not be drawn tight. Slip stitching is used on fine fabrics which do not need a stronger stitch.

Be careful to pick up only one or two threads of the fabric under the hem if you want the stitches to be invisible from the right side.

CATCH STITCH

Hems and seams in tailored garments can be finished neatly with a catch stitch. Make the stitches from left to right, first in the hem, then in the fabric beyond the raw edge. Space the stitches rather far apart and loose. As in the padding stitch, barely catch the needle through the underside of the wool so the stitches will be invisible from the right side of the garment.

DIAGONAL STITCH

A stitch used to hold interlinings and linings to the outer garment. To make the stitch slanting on the upper side, take the needle through the fabric in a vertical position. Stitches should be about ½" apart and rather loose. Begin at the top of the garment and work downward. Use a couple of back stitches at the beginning and end of the basting rather than a knot.

BLIND STITCH

To blindstitch a hem, hold the fabric over the fingers of the left hand. Catch only a thread of the outer fabric in each stitch and let the stitches be loose, to insure an invisible hem on the right side. Take a longer stitch through the fold, then a short stitch through the fabric underneath. When stitches are drawn too tight a slight pucker will result on the right side.

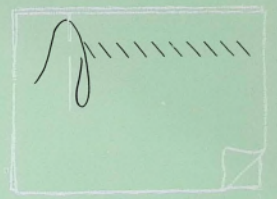
GATHERING

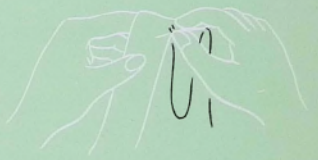
Gathers made by hand should be a series of short, even stitches. Run the needle through the fabric until it is full, then push the gathers from the needle onto the thread. Repeat this until the amount to be gathered is drawn into the desired space. Fasten the end of the thread securely with several back stitches. To reinforce rows of gathering cut a piece of thin fabric on the straight grain and hem to the underside of the gathers by hand.

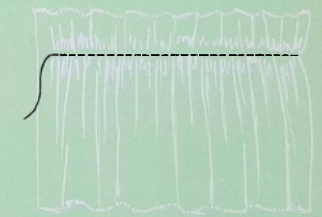
GAUGING

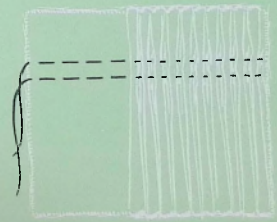
Uneven stitches used to gather a large amount of fabric into a small space. Take a long stitch on the right side, then a short stitch on the underside. Arrange the rows of stitching with the long stitches directly under each other, so the fullness will be in uniform folds. Fasten the end of the thread on each row securely with several back stitches.

BASIC HAND STITCHES

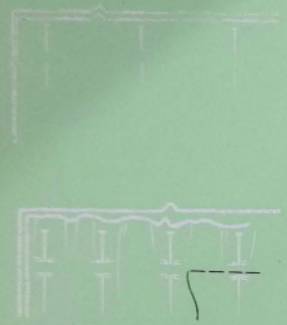


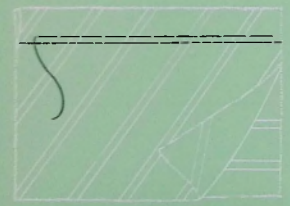


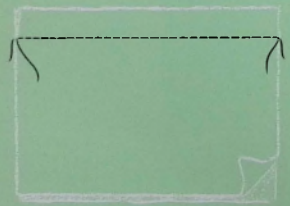




SEAMS







Straight and curved seams should be stitched with an even guiding of the hand. Use the Seam Gauge on your sewing machine whenever possible. The good lines of any style are lost when seams are puckered, stretched, crooked, or improperly finished on the underside. Make a seam on a scrap of fabric to check the stitch and proper heat of iron for pressing.

When a straight seam has been stitched accurately and pressed properly it will be almost invisible. Extreme care should be given to the stitching and pressing of curved and top-stitched seams which form the decorative lines of the style.

PINNING A PLAIN SEAM

To pin seam edges together, place the pins across the seam line for hand basting or machine stitching. The seam is more flexible than when pins are parallel with the edge. Place pins at the top, lower end, and notches; then pin from each end toward the center. Keep fabric flat on a table during pinning and basting to allow it to fall into place in a natural way.

EASING FULLNESS

When one seam edge is to be eased, place the pins close together and work with the longer edge on top. Gently ease the fullness into position with the thumbs. Baste with small, even stitches.

To prevent puckered seams in extremely sheer fabric, pin thin paper under the seams. Remove the paper when stitching is completed. Length seams in knit fabrics should be stretched slightly during the stitching, so the stitches will not break under strain.

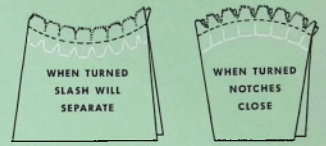
BIAS AND STRAIGHT-GRAIN SEAMED

When a straight grain and a bias are to be seamed together, place the bias edge on top, pin and baste carefully, to keep the bias edge from stretching. Machine stitch the seam with the bias on top.

PLAIN AND PILE FABRIC SEAMED

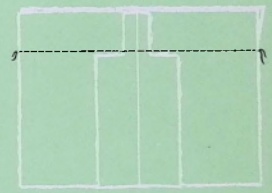
When a plain fabric and a pile fabric are to be seamed together, place the pile fabric underneath the plain, to pin and stitch. The tension on the machine should be slightly loose to insure a more flexible seam.

CLIPPED CURVED SEAM



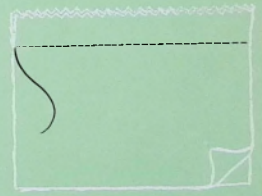
Any curved seam should be clipped at frequent intervals to within 1/8" of the stitching, to allow spreading with the curves when the seam edges are turned. On an inner curve the seam edges, when clipped and turned, will separate to allow for extra length and ease the strain on the stitching. On an outer curve the seam edges, when clipped and turned in, will lap singly to eliminate bulk. The white lines indicate position of seam edges after they have been turned to the inside. Cut notches in bulky fabric as in the illustration so the edges will just meet when turned to the inside.

CROSSED SEAMS



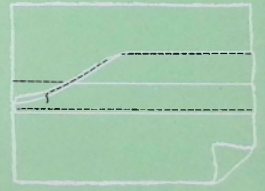
Seams should be trimmed of as much bulk as possible wherever crossed with another seam. Stitch and press open any seam before it is joined to the next seam. Trim away one-half of the seam allowance from the end of the seam to 1/8" above the crossing seam line. Stitch the final seam and press open. A good steam pressing at these points of crossing in wool garments is necessary to lessen bulkiness.

PLAIN SEAM PINKED



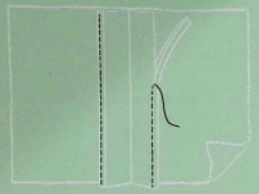
Pink the edges of a plain seam on any fabric which does not fray easily, with pinking shears, pinking machine, or by clipping small notches with the cutting shears. The seam should be pressed open after pinking. Test a scrap of the fabric before trimming the garment seams to be sure it will not ravel after pinking.

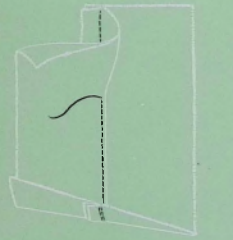
STITCHED-EDGE SEAM

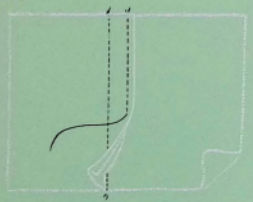


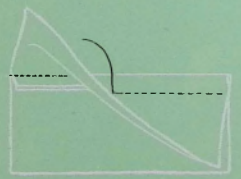
Press straight seams open, turn under the raw edges 1/8" and stitch close to the folded edge. Use a rather long stitch and a loose tension so the edges will not be drawn tight. This seam finish is used on lightweight fabric such as silk, rayon, or cotton. It is also a good seam finish on fabrics which are loosely woven but not bulky.

SEAMS









SEAM EDGES BOUND

Seam edges should be bound when fabric frays easily, and when a jacket or coat is unlined. Use either silk seam facing or folded bias. Fold the binding over the raw edge, with the wider part on the underside. Stitch close to the edge of the binding on the top. When it is not necessary to press the seam open, bind the two edges together in one operation. The Binder attachment can be used to apply the binding to an edge neatly and quickly.

TOP-STITCHED SEAM

Used frequently in the construction of a garment. Seam the edges on the inside, trim one edge shorter to graduate bulk, and press both edges to one side. Top-stitch the seam on the right side of the garment. If the seam is curved, eliminate the first stitching on the underside. Turn under the seam allowance on the edge which is to be on top, clip at the curve and baste. Pin the folded edge to position over the lower seam edge and top-stitch close to the fold. Press seam flat.

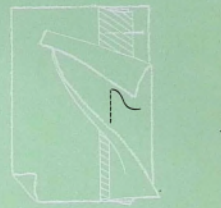
FELLED SEAM

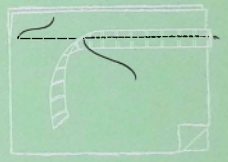
Used on shirts, shorts and underwear, or wherever a strong flat seam is needed. Stitch the seam edges together on the inside of the garment. Trim one edge $\frac{3}{16}$″ from the stitching and fold the other edge over the short seam edge. Stitch the folded seam edge to position. When there is a definite curve to the seam as in an armhole, clip an $\frac{1}{8}$″ into the seam edge frequently to allow the edge to spread when folded.

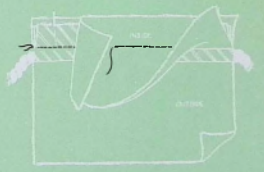
FRENCH SEAM

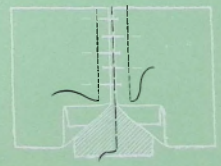
Straight seams in sheer fabrics, lingerie, and children's clothes should be french seamed. Stitch $\frac{1}{4}$″ seam on the outside of the garment. Trim $\frac{1}{8}$″ from the seam edges. Turn the garment to the inside and press the seam flat. Stitch $\frac{1}{4}$″ from the seam so as to cover the raw edges inside. This seam finish is especially good for nylon and other fabrics which have a tendency to ravel.

SEAMS









PIPED SEAM

Bias strips cut of contrasting fabric can be inserted in a seam for trimming. Fold the bias strip through the center and press flat. Baste the bias to the right side of one seam edge with the fold of the bias $\frac{1}{8}$″ or $\frac{1}{4}$″ beyond the stitching line, depending on the desired width of piping to be visible when the seam is completed. Pin the other section over the piping with the seam edges even and stitch. The piped seam can be top-stitched on the right side to give a tailored effect to the garment. On straight seams use the Edgestitching attachment on the sewing machine to insure an even piping.

TAPED SEAM

Used to prevent a seam from stretching. Place silk seam facing or cotton twill tape over the stitching line. Stitch tape and seam edges together in one stitching. This is especially good to use under the waist seam when fabric is loosely woven or knitted. Preshrink tape before using. Cotton or linen tape $\frac{1}{4}$″ wide is used in the seams along front edges and collar of suits and coats.

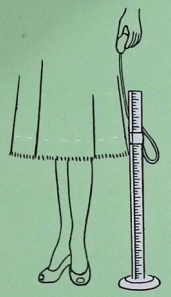
CORDED SEAM

Bias covered cord inserted in a seam as a trimming can be of self bias or contrasting fabric. Place cable cord, the thickness desired for garment, in the fold of a bias strip. Stitch close to the cord with the Cording Foot attached to the machine. Place the covered cording between the seam edges as illustrated, and stitch close to the cord. Clip frequently into the seam edges around curves and at corners.

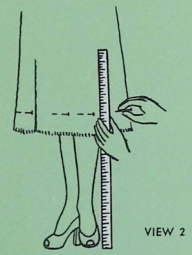
SLOT SEAM

Used to introduce another color, or a different grain of fabric for decoration. Fold the seam allowance under and press flat. Cut an inset strip the length of the seam, 1″ wide plus width of the opening desired. Pin the folded edges over the inset with as much contrast showing as desired, and stitch on the fold or $\frac{1}{4}$″ back from the fold along both sides of the inset. Overcast raw seam edges on the underside if fabric ravels.

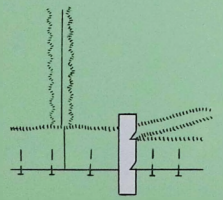
MARKING HEMS



VIEW 1



VIEW 2



VIEW 3

SKIRT MARKER

An easy way to mark a hem accurately is with an automatic skirt marker. Set the chalk container the exact distance from the floor for the desired hemline. Deposit a series of chalk marks at short intervals around the skirt as illustrated, View 1, by pressing the bulb attached to the marker. If you do the marking yourself, stand before a long mirror to see that correct posture is maintained throughout the turning and marking. There is another skirt marker which will clamp the skirt and hold it in position for pins to be inserted.

YARDSTICK

When a yardstick is used to mark a hem, hold the rule straight from the floor, a slight tilt will make the hemline uneven. Insert pins in the skirt parallel to the floor, View 2. Tailor's chalk can be used to make marks on the fabric against the yardstick, if preferred.

TURNING THE HEM

When the marking is completed, spread the skirt out on a table. Fold the hem along the marking lines and place pins across the fold, View 3. Be sure all seams inside the hem are pressed open to relieve bulk. Baste along the lower edge close to the fold. Use a rule gauge to trim the hem an even depth all around.

Finish the edge with seam tape, or by the method suggested for the style of skirt and weight of fabric being used. See the following ways for finishing hems. When seam tape has been stitched to the raw hem edge, press carefully then slipstitch to position and press again. Always press a hem from the fold upward into the skirt.

The hem depth on a circular skirt should be 1½″ or less. The usual hem depth for most skirts is 2″. On a straight pleated or gathered skirt the hem depth can be as much as 3″.

If a skirt has much flare, or the fabric is liable to stretch, it is best to let the garment hang several days before marking the hemline.

HEMS

Most garment edges are finished with hems. It is important that the proper hem finish be selected for the type fabric being hemmed. Become familiar with the following ways of making hems and see Attachments, page 82 for using the Hemmer attachment.

SLIP STITCHED HEM

Used in light-weight fabric where the lower edge can be turned without adding too much bulk to the hem. Fold under ¼″ of the raw edge and pin to place with pins across the hem as illustrated. Take the needle through the fold of the hem, then through the garment, catching only two threads in each stitch. Space the stitches about ⅜″ apart, and rather loose, so the hem will be invisible on the right side. Secure the hand stitching with several back stitches at the beginning and end.

BLIND STITCHED HEM

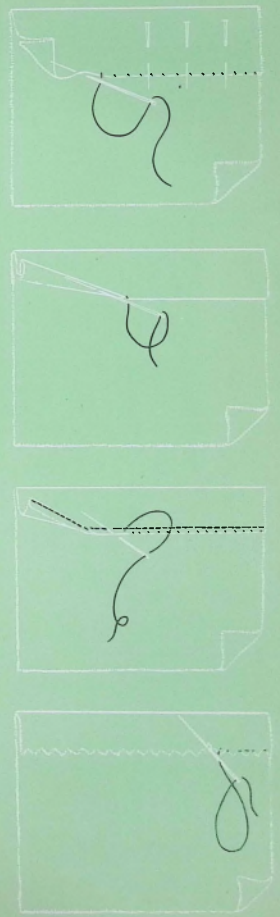
Used for very sheer fabrics. Fold and press the hem. Take the stitches about 3/16″ apart, catching two or three threads under the fold, then pick up a thread from the garment underneath. The stitches should be invisible from the right side. If there is sufficient fabric, turn under the entire depth of the hem instead of the usual ¼″. Hems should always be folded double on transparent fabrics.

PLAIN HEM

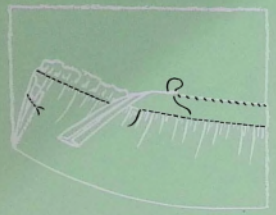
Used for cotton and rayon fabrics which are not bulky. Fold under ¼″ seam allowance at the top of the hem and machine stitch close to the folded edge. Pin the hem to position and slipstitch to place. For a very narrow hem, trim the raw seam as close to the stitching as possible. Turn under again and slipstitch by hand, or machine stitch close to the edge on the right side of the hem.

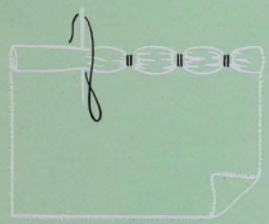
PINKED HEM

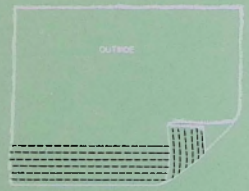
Heavy fabrics which do not fray easily can be pinked and slipstitched to place. Turn the hem up evenly and pink the top edge. Slipstitch the pinked edge to the garment, catching the needle through only two threads of the garment then through the underside of the points of the pinked edge. The stitches should be about ½″ apart and not drawn tight. A pinked edge on heavy woolen garments should be catch-stitched to position.

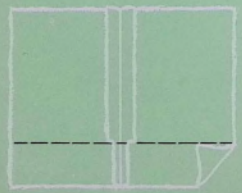


HEMS









SEAM TAPED HEM

When there is fullness to be worked into the hem, use seam tape or folded bias. Run a row of long machine stitches along the top edge of the hem. Pin the hem to place at the seams and draw the gathers in, by pulling the bobbin thread until the hem fits the garment. Stitch the seam tape over the gathering and press. Pin hem to position and slipstitch the upper edge of the tape to the garment.

For a skirt that is just slightly flared, hold the tape firmly in the right hand and feed the hem edge freely under the presser foot, letting it pucker slightly as the tape is stitched to the raw edge. This will decrease the excess fullness and allow the hem to lie flat.

SHELL HEM

Used for soft and sheer fabrics. Fold a narrow hem. Fasten the thread in the fold of the fabric with a couple of back stitches. Take two stitches over the hem, drawing the thread tight, then pass the needle inside the hem for the next stitch. Space the stitches at regular intervals so the puffs will be uniform in size.

MULTIPLE-STITCHED HEM

Used on sport skirts and coats. Turn a plain hem and baste to position. Make the first row of machine stitching $\frac{1}{4}$" from the fold of the hem and continue making evenly spaced rows of stitching to the top of the hem. Use the width of the presser foot as a guide to even stitching, or the Seam Gauge attached to the bed of the machine.

TRIMMING SEAM INSIDE HEM

For heavy fabric, trim away half the width of each seam edge inside the hem, from $\frac{1}{8}$" above the fold line to the top edge of the hem to eliminate bulk. In extremely heavy fabric clip a notch out of each seam edge at fold line.

BOUND HEM

Used on unlined jackets or coats, and on fabric which ravels easily. Bind the raw edge of the hem with seam tape or folded bias. Fold and stitch the binding over the raw seam edge with the wider part of the binding on the underside. Press the bound edge and pin the hem to place. Slipstitch the top of the binding to position on the garment. If the fabric is not too bulky use the Binder attachment on your sewing machine to accomplish hem finish with bias binding.

BOUND HEM AND FACING

Bind the edge of the facing and the hem in unlined jackets and coats. Bind the raw seam edge of the facing down the front of the coat. Bind the upper edge of the hem and press all bound edges. Fold the facing back on the right side of the coat along the front fold markings. Stitch across the facing from the fold to the bound edge along the fold line for the hem. Clip across the corner and trim away the excess seam below the stitching to eliminate bulk, View 1. Turn the facing to the inside of the coat and press. Pin hem to position and slipstitch the top of the binding to the garment, View 2.

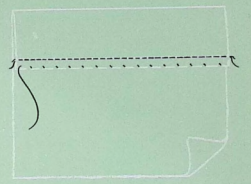
As explained above, the Binder attachment can be used if the fabric is not bulky.

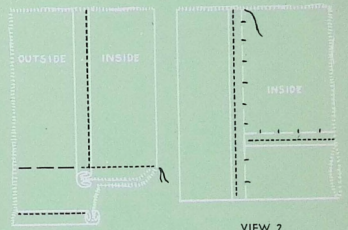
FALSE BOUND HEM

Used often when length for a hem is lacking. Fold and pin a $\frac{1}{4}$" tuck $\frac{3}{4}$" in from the edge. Stitch and press the tuck toward the lower edge, View 1. A wider tuck should be placed further in from the edge; a narrow pin tuck for sheer fabrics should be stitched $\frac{3}{8}$" from the edge.

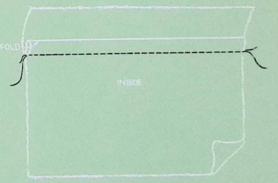
Fold the raw seam edge under then over the tuck. Slipstitch to place, catching the hand stitches through the machine stitching of the tuck, then through the fold above. This hem finish gives the appearance of a bound edge.

HEMS

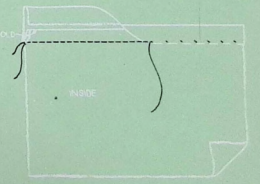




VIEW 1 VIEW 2



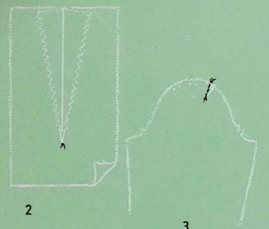
VIEW 1



VIEW 2

DARTS

1 VIEW 1 VIEW 2



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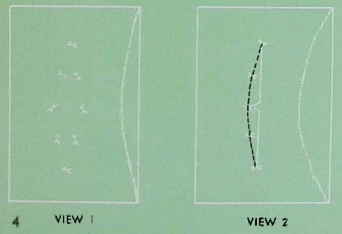
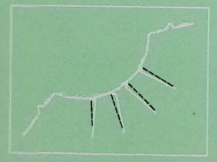


4 VIEW 1 VIEW 2



5

Darts, tucks, and gathers are placed in a garment to direct fullness to the curves of the figure, as well as for trimming. They should be stitched and pressed before the sections are joined together. Fasten all thread ends securely. When darts or tucks appear on the right side of the garment, draw the threads through to the inside to tie. Darts should be pressed toward the center front and back except elbow and underarm darts, which should be pressed upward, unless pattern instructions indicate otherwise.

1 Pin the dart together starting at the point end. Match the markings accurately up to the seam edges, View 1. Baste and stitch from the point end. Stitch along the very edge of the fold for ¼" before beginning to taper the dart out, View 2. If a fitting dart does not have a long sharp point, a definite pucker will appear at the end.

2 When a dart is made in heavy fabric, slash the fold to within ½" of the point. Press the seam open and pink or overcast the raw edges on either side.

3 Short darts in the cap of a sleeve are intended to end abruptly at the point to give a broad effect to the shoulder. Pin matching marks together and stitch. Tie thread ends securely and press darts toward the center of the sleeve. If there is an uneven number of darts, when pressing spread the center dart at the shoulder seam as an inverted pleat.

4 Waist darts, pointed at both ends, are used to take up fullness at the waistline, View 1. Graduate the stitching at both ends carefully, to prevent a puckered effect. Clip into the fold at the widest part of the dart, View 2. Darts in heavy fabrics should be slashed and pressed open.

5 Darts at the neckline give ease to the blouse back. They should be graduated carefully at the pointed ends to eliminate puckers. Press the darts toward the center back.

TUCKS

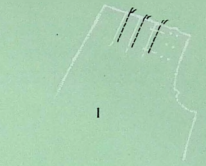
1 Tucks releasing fullness into the blouse or skirt may be placed on the inside or outside of a garment. Pin the matching markings together and machine stitch. If groups of tucks are spaced and stitched accurately, they add a neatly tailored appearance to the garment. Draw threads to the inside and tie securely. Use the Tucker attachment on your sewing machine to insure straight even tucks. When the tucks are wider than ¾" use the Seam Gauge fastened to the bed of the machine.

2 Use a rule gauge to space parallel tucks. Make a cardboard gauge with a notch to mark the width of one tuck. Cut notches below to space the stitching lines from tuck to tuck. Use the Tucker or Seam Gauge to insure straight stitching. See Trimmings and Attachments Sections in this book for other ideas on tucking.

Tucks are planned in any garment to add trimming detail as well as to control fullness so it is important that they be folded and stitched with as much accuracy as possible to create the desired effect.

3 Groups of fine tucks can be made in the fabric before the pattern is cut. Mark the position for each group and stitch the tucks. Press each group of tucks facing the desired direction. Place the pattern on the fabric with the tucks in the desired position then cut the garment sections and assemble according to pattern instructions.

4 To make shell tucks for trimming, mark the tucks the desired width and stitch. Press along the stitching line, leaving the fold of the tuck unpressed. Take two stitches over the tuck drawing them tight to form the shell. Enter the needle inside the tuck and bring out close to the machine stitching at the position for the next shell. Space the stitches at regular intervals so the shells will be uniform in size.



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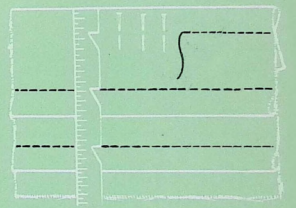

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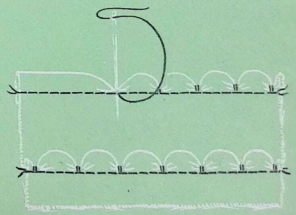

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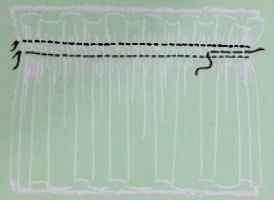
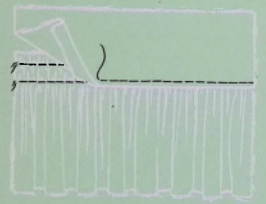
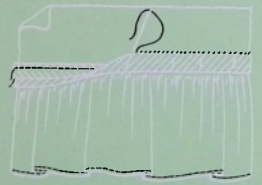
GATHERS AND RUFFLES







GATHERS IN A SEAM

When a seam edge is to be gathered to a plain edge, run two rows of machine stitching along the space to be gathered. Use the longest stitch for heavy fabrics, and a medium long stitch for light weight fabrics. Make the rows $\frac{1}{8}$" above and below the seam line. Tie the thread ends securely at one end. Pin the seam edges together at each end of the gathering; pull the bobbin threads to draw in the fullness to fit the plain edge. Tie the thread ends securely and space the gathers evenly. Stitch the seam between the two rows of gathering. Remove the lower row of stitches after the seam is finished.

GATHERS WITH A LAPPED SEAM

Run two rows of gathering $\frac{1}{4}$" and $\frac{1}{2}$" from the seam edge, and pull up gathers to fit the plain edge. Thread ends should be tied at one end before the gathers are worked into place. Turn under the seam allowance on the upper edge and baste over the gathers, just covering the lower row of stitching. Top-stitch close to the turned edge as illustrated.

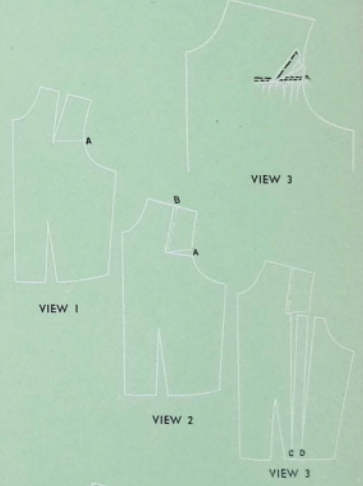
RUFFLE WITH FACING

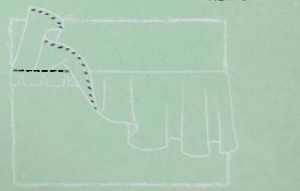
Gather the ruffle with the Ruffler attachment and pin to the garment edge right sides together. Place the bias facing over the gathered edge and stitch. Turn the bias facing up over these edges and slip-stitch the folded edge of the bias to the garment. Fabric can be ruffled, faced and stitched to the garment all in one stitching with the Ruffler. See Attachments, page 84.

RUFFLE IN A SEAM

To place a ruffle in a collar, hem the lower edge of the strip to be ruffled, then gather the top edge. Pin the ruffle between the seam edges, right sides together and raw edges even. Stitch around the collar; trim the corners and clip into the seams at curved places. Turn to the right side and press. At curves and corners always ease more fullness into the ruffle so it will lie flat and not cup when turned.

SLASH GATHERS AND FLOUNCES





GATHERS IN A SLASH

To face a slash for gathers, cut the facing of light weight fabric, on the bias grain. Place over the marked line for the slash and stitch $\frac{1}{4}$" on either side, taper to a point at the end. Slash between the stitching, View 1.

Turn the facing to the inside of the garment and baste around the opening; all seam edges facing the shoulder. Press the faced opening thoroughly. Run a row of long machine stitches along the lower seam of the slash and a second row $\frac{1}{8}$" above, View 2.

Pull the gathers up on the bobbin threads until the lower edge of the slash fits the plain edge above. Baste and top-stitch the upper edge over the gathers, View 3.

DEVELOPING SLASH GATHERS

The above simulated yoke can be developed easily in a plain pattern. Draw a line on the pattern tissue, from the point end of the dart to the armhole at A, View 1. Pin out the shoulder dart from the end of the opening to the pattern edge at B, View 2.

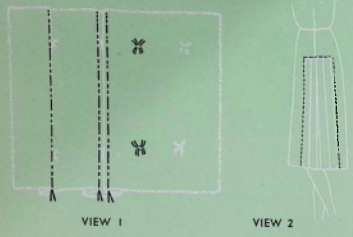
Slash the pattern twice from the lower edge of the opening to within 1" of the waistline as C and D. Spread each slash 1" or more to give the needed fullness. Pin the pattern to thin paper to hold the added width until the garment has been cut. Finish according to the instructions given above for gathers in a slash.

CIRCULAR FLOUNCE

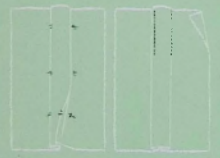
Hem the lower edge of the flounce with invisible stitches, or a narrow machine stitched hem. Clip the upper edge at frequent intervals, to within $\frac{1}{8}$" of the seam line. Baste the flounce to position on the garment and stitch.

Flounces and circular jabots may be attached to garment edges in the same manner. Finish the raw seam edges with bias facing or binding.

PLEATS

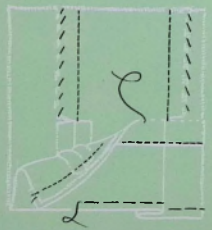


VIEW 1 VIEW 2



VIEW 1 VIEW 2

VIEW 1 VIEW 2



MARKING AND LAYING PLEATS

Successful pleating depends on careful marking, matching and pressing. Transfer the markings of the pattern to the fabric, using one color of thread or chalk to indicate the fold lines of the pleats, and a different color on the lines to which the folds are to be laid. Fold the pleats on the markings, baste, and press each pleat lightly, View 1. After the pleats have been stitched and the hem finished, give the skirt a final pressing. View 2 shows an inverted pleat with a side pleat on either side.

BOX PLEAT

A box pleat is made with two side pleats facing in opposite directions, used sometimes as a panel for the center front or back of a skirt, or as the starting pleat for a skirt pleated all the way around. Pin the pleats carefully, baste and press. Stitch the pleats to position along the fold as far down into the skirt as the pattern markings indicate.

INVERTED PLEAT

A box pleat made on the inside of the garment forms an inverted pleat on the right side. Lay the pleats along the markings, baste and press. Top-stitch the pleat to position along the fold as far down as the pattern markings indicate. When a pattern does not have an inverted pleat and one is desired, place the center front of the pattern section 4″ or more from the fold to allow for the pleat.

OPEN SEAM IN HEM

When there is a seam at the fold of a pleat, press the seam open inside the hem. After the hem has been slipstitched to place, clip into the seam edges at the top of the hem. Press the seam edges together above the hem so the pleat will lie flat. Overcast the two seam edges together above the hem.

KICK PLEAT IN A SEAM

Short pleats cut in one with the skirt seams are called kick pleats. Fold the pleat to one side and press lightly. Stitch the seam and pink or overcast the raw edges. From the right side, stitch across the top of the pleat following the top seam edge. Draw the thread ends through to the underside to tie. Clip the seam at the top of the hem and press open inside the hem. Give the pleats and hem a final pressing.

INVERTED PLEAT WITH UNDERLAY

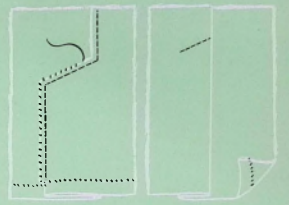
Used to add width to a narrow skirt. Mark the fold line of the pleat with basting. Stitch the skirt seam to ½″ below the extension, View 1. Press the seam open then fold and press the extensions back on the fold lines, View 2. Pin the underlay to the extensions raw edges even, and seam the underlay to the extensions on each side, View 3. Turn to the right side and stitch across the top edge of the underlay, View 4. Press the seam open inside the hem. Clip into the seam edges at the top of the hem so pleat will lie flat when pressed.

PRESSING PLEATS

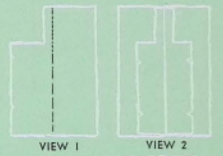
When the hem has been turned and finished, the skirt is ready for a final pressing. Pin each pleat to place on the ironing board. Cover the pleats with a press cloth, dampen with a sponge and steam press. Pleats should be steamed flat, never ironed. On heavy wool fabric use a dry press cloth under the dampened cloth. To get a sharp crease to the fold of a pleat, place a double piece of tissue paper over the pleat, dampen the tissue over the fold and press.

It is wise to test a sample of the fabric being used before the final pressing is done. If the sample shows a definite impression of the fold which is underneath, use a strip of heavy wrapping paper under the fold of each pleat. This will prevent an imprint on the right side of the skirt.

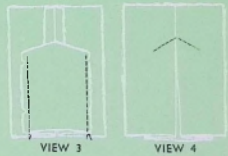
PLEATS



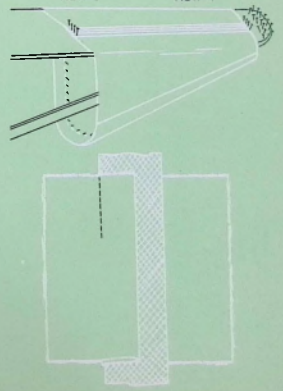
VIEW 1 VIEW 2



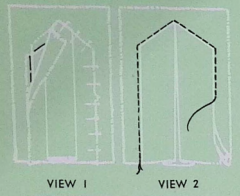
VIEW 1 VIEW 2

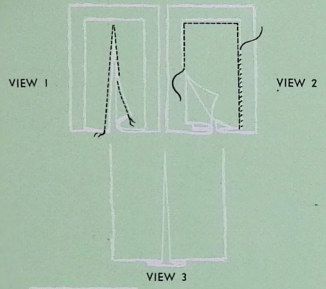


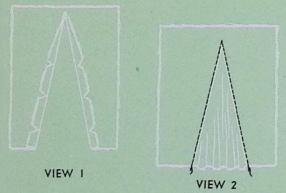
VIEW 3 VIEW 4

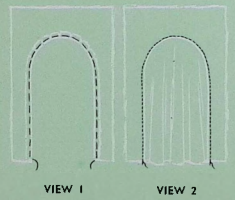


INSETS AND GODETS









INVERTED PLEAT INSET

Used to add width to narrow skirts. Clip into the corners and baste the seam allowance under. Baste and press the pleat in the inset. Place under the turned edges of the opening and baste to place with raw edges even, View 1. Stitch the turned edge close to the fold from the right side, View 2. Since the seams cannot be pressed open inside the hem trim one seam edge narrower than the other to graduate bulk. Turn hem and give pleat a final pressing.

PLEAT IN SLASH

An inverted pleat in a slash requires less fabric than most pleats. Place a facing right side down on the outside of the garment. Mark the center for the slash line with basting. Machine stitch, tapering to a point at the upper end. Take one stitch across when turning at the point to increase the strength of the slash end, View 1. Slash between the stitching and turn the facing to the underside. Press the faced slash seams. Place the underlay to the edges of the facing and stitch along the sides and across the top, View 2. Finished pleat is shown from the right side, View 3.

GODET IN SLASH

The godet is a flared piece inserted in a skirt or sleeve to give added fullness. Slash the fabric the desired amount. Clip the edges and turn under the seam allowance, View 1. Pin the inset to place under the turned edges, baste to position. Top-stitch close to the folded edge around the godet, View 2.

ROUNDED GODET

When a godet has a rounded top, special care should be taken that the curved seam edge is clipped and turned back into a smooth outline. Baste and press the turned edge, View 1. Pin the inset to place under the opening. Top-stitch close to the folded edge from the right side, View 2.

CUTTING AND APPLYING BIAS

Learn to use the Binder attachment on your sewing machine to apply bias binding to the raw edges of cotton and medium-weight fabrics. It will accomplish this quickly and with precision. See Attachments, page 85.

Bias is used for bindings and facings, because the true bias grain is more flexible and can be curved to fit any edge.

1 Pull a thread across one end of the fabric and down one side if the selvage has been cut away. Fold the fabric so the pulled threads are parallel. The folded edge on the long side of the triangle is the true bias grain. Mark and cut the strips the desired width, using the Bias Cutting Gauge attached to the scissors, see Attachments, page 85.

2 To join bias strips, place the ends right sides together on parallel threads so the nap or design of the fabric will run in one direction. Stitch and press the seams open; trim points which extend beyond the edge.

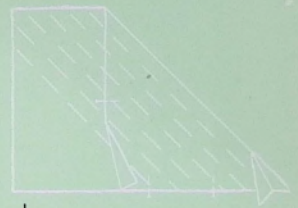
3 To face an edge, stitch the bias to the garment, easing the bias on inside curves, and stretching it slightly on outer curves. Clip curved seam edges and turn facing to the inside. Turn under the raw edge and hem with invisible stitches.

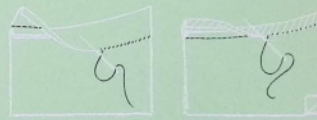
4 To bind an edge with a single bias strip, stitch the bias to the edge, right sides together, stretching the bias on straight and inside curved edges. It is best to stitch around bias garment edges before binding to prevent stretching. Trim the seam to $\frac{3}{16}$″ and turn the bias to the underside; hem to place along the stitching.

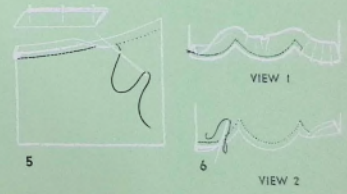
5 For sheer fabrics, cut a bias strip $1\frac{1}{2}$″ wide and fold right side out through the center. Stitch the folded binding $\frac{1}{4}$″ from the edge of the garment on the right side. Bring the binding over the seam and hem along machine stitching. For narrower bindings, cut bias 1″ wide and make $\frac{1}{8}$″ seams.

6 Stitch single bias, right sides together, on scalloped edges, easing around the outer curves and stretching rather tight at the inside points. Trim seam edges to $\frac{3}{16}$″, View 1. Fold the binding over the raw edges and hem to the machine stitching. Press the binding into a pleat at each point between scallops, View 2. The Binder attachment on your sewing machine will bind scalloped edges very nicely if handled properly.

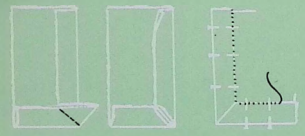
For making bias loops and tubing, see page 62.

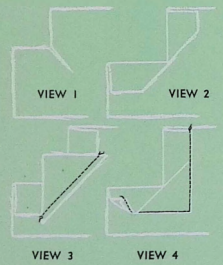


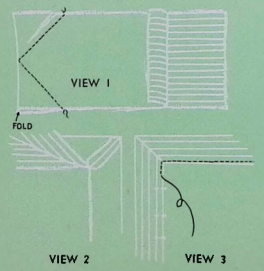




CORNERS AND FACINGS







CORNER WITH HEM OVERLAP

Turn under the seam allowance on each edge and pin hem to place to determine the amount of overlap. Open the corner and trim the fabric underneath to within ¼″ of the overlapping hem edge, View 1. Slipstitch the hem to place, View 2. Blindstitch the folds together across the lower edge, View 3.

MITERED CORNER

To miter a corner, fold the crosswise and lengthwise hems the desired depth on the right side. Press both ways at the corners, leaving a diagonal crease across the hem. Pin the creases together, and pull the triangle out. Machine stitch along the creased line, back-tacking at the point but not at the inside edge, View 1. Trim excess seam away and press open, View 2. Turn hem to the underside. Turn under seam allowance and slipstitch to place, View 3.

REINFORCED CORNER

To reinforce a corner, slash diagonally into the corner the depth of the desired hem, View 1. Fold the hem back on the underside and press, View 2. Cut a triangle twice the width of the hem. Place right sides together and seam to the edges of the slash across the corner, View 3. Press seam and trim edges even. Turn under the raw edge and machine stitch close to the fold. Pin hem to position and slipstitch to place, View 4.

DOUBLE MITERED BAND

Locate position for the corners on the trimming band and fold right side in. Bring each corner to the center to determine true bias stitching lines. Stitch and trim away points as instructed above for a single mitered corner, View 1. Press seams open, View 2. Turn to right side and press center fold. Turn under raw edge on the underside of the band and baste under the edge of the fabric. Turn under the raw edge of the upper half of the band ⅛″ more than on the underside. Pin in place and top-stitch close to the edge, catching the fold underneath in the stitching, View 3.

FACING A SQUARE NECK

Pin a bias strip to the neckline, right sides together. Bring the fold at each corner to the outer edge of the bias. Stitch diagonally across the corners, View 1. Trim away the excess bias ⅛″ from the stitching and press seams open. Stitch around neckline and clip the seam at corners and curves, View 2. Press the neck seam open; turn facing to the inside and baste the neck seam flat. Turn under ⅛″ of the outer edge and stitch close to the fold. Tack the facing to position with invisible stitches. When the facing is to be used as a trim, stitch the bias on the underside of the neck edge first, then turn to the right side and top-stitch hem to place, View 3.

FACING A POINT

Pin a bias strip along the edge to be faced, allowing sufficient bias at the point for mitering. Pin out excess at the point; stitch, trim and press seam, View 1. Stitch the facing to the garment edge and clip off excess seam across the point, View 1. Turn the bias to the inside, View 2. Fold under the raw edge and hem to place, View 3.

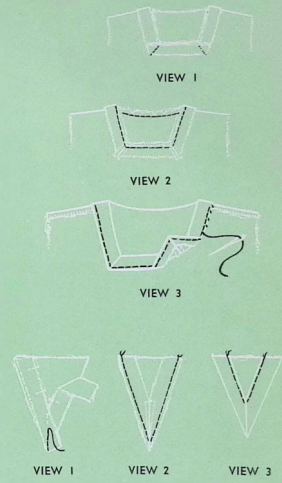
FACING SCALLOPED EDGE

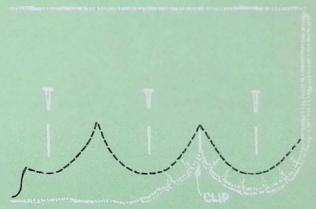
Cut a facing on the same grain as the edge to be faced. Place right sides together and stitch evenly around the scallops. Trim the seam edges, one shorter than the other, and clip small notches in the seam edge to relieve bulk from overlapping seam edges. Turn the facing to the underside and baste the seam flat along the edge of the scallops. Turn under the raw edge of the facing and slipstitch to place on the garment.

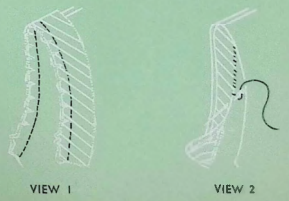
FACING ARMHOLE

Use a true bias to face an armhole, or any curved edge. Place the bias around the edge to be faced, right sides together, and stitch. Graduate the seam edges and clip into the seam at frequent intervals to relieve strain, View 1. Turn the facing to the inside with the seam about ⅛″ beyond the edge. Slipstitch to garment with invisible stitches, View 2.

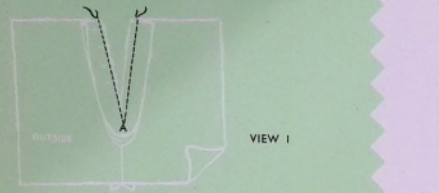
CORNERS AND FACINGS

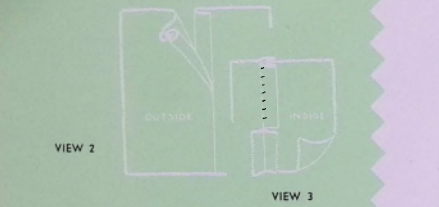


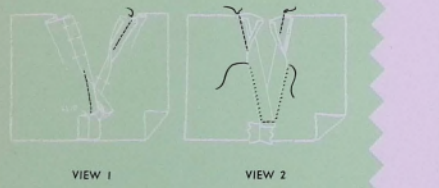


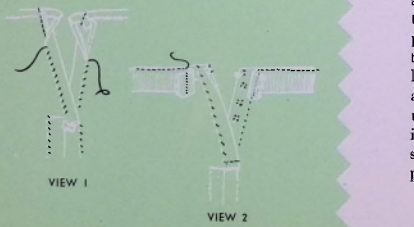


PLACKETS









CONTINUOUS PLACKET

The continuous placket is used on light-weight cotton and rayon fabrics. When the opening is along a seam, clip the edges of the seam at the lower end of the opening. If there is no seam, slash the fabric the desired length. Cut a straight strip of fabric 2″ wide and twice the length of the opening. Pin and stitch the strip around the opening, right sides together; take one stitch across at point A, View 1. Draw the facing inside and press. Fold under the raw edge and slipstitch to place along the stitching line, View 2. Press front placket flat against the garment with the back facing as an extension underneath, View 3. Sew snaps along the placket, and hooks at the waistline.

TWO-PIECE PLACKET

A placket made with separate strips of facing is a simple and strong way to finish an opening on medium and heavy-weight fabrics. Stitch a lengthwise strip 1¼″ wide to the front edge, right sides together, extending ½″ below the end of the opening. Press the seam open, then press the strip back on the inside. Turn under the raw edge and slipstitch to garment. Stitch a 2¼″ wide strip to the back edge. Trim seam edges, one shorter than the other to eliminate bulk. Press the facing over the seam. Clip into back seam edge and fold under the raw edge of the facing and hem along the stitching line, View 1. Stitch the lower ends together and overcast the raw edges, View 2. Close placket with snaps.

PLACKET WITH BELTING

Baste under the seam allowance around the waist and across the top ends of the placket facings. Face the opening as instructed above for the two-piece placket, View 1. Slipstitch the folds together across the top ends of the placket. Cut belting the exact length of waist plus seam allowances. Hem each end and sew hooks and eyes to place. Baste the belting under the turned edge of the skirt. Begin the stitching at the inside edge of the back placket facing and stitch around the waist to the inside edge of the front placket facing. Tie thread ends securely, View 2.

SLIDE FASTENERS

A Zipper Attaching Foot on your sewing machine will make it possible for you to have neat and trim closings in your garments. Whether the slide fastener is to be concealed or exposed use the Zipper Attaching Foot so the machine stitching can be closer to the metal slide.

CONCEALED SLIDE FASTENER

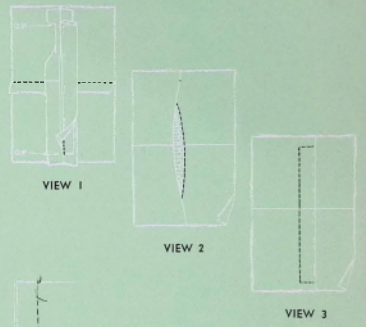
Measure the length of the metal on the slide fastener and add ½″ for ease above the catch. Mark the position for the opening in the left side seam and stitch the seam above and below. Be sure to back-tack at both ends of the opening. Press seam open. Face the front edge with a strip of fabric 1½″ wide and 1″ longer than the opening. Turn facing inside and press. Clip the back seam edge to within ¼″ of the stitching opposite each end of the front facing. Fold seam under between clipped places, View 1. Pin and stitch to the right side of the slide fastener, View 2. From the right side, baste the front edge of the opening over the slide fastener ¼″ beyond the machine stitching on the back. Stitch along the side of the slide fastener and across the upper and lower ends, View 3.

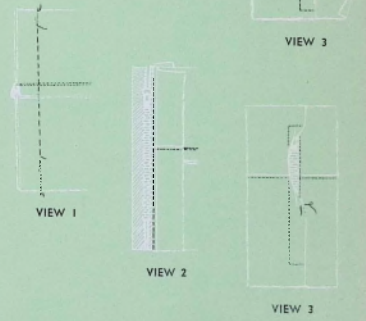
APPLYING FASTENER IN BASTED SEAM

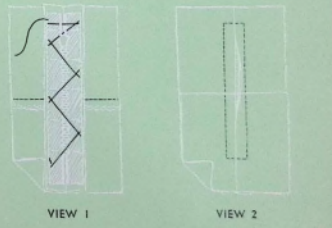
The following method will prevent the edges of the opening from stretching while applying slide fastener. Baste the side seam together where the slide fastener is to be applied, with a row of the longest machine stitches, View 1. Press seam open. If the front edge is less than ⅝″ wide, stitch seam tape to the edge of the seam. Fold the back seam ¼″ from the machine basting and baste over the slide fastener, with the catch pull ½″ below the top end of the basting. Stitch close to the metal slide, View 2. From the right side, baste and stitch the slide fastener to position under the front edge. Clip the machine basting stitches every inch and remove threads over the placket section, View 3.

PLAIN SEAM OPENING

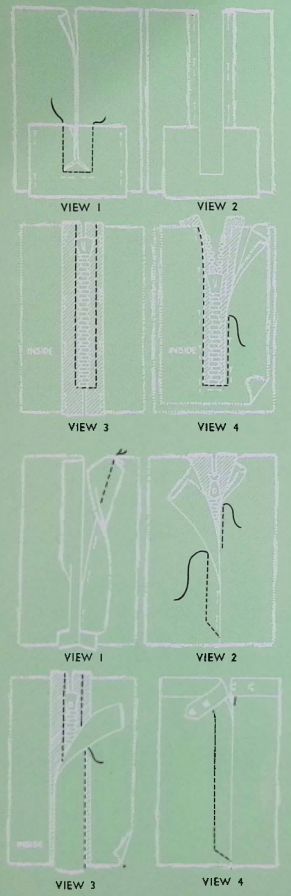
To conceal a slide fastener in the center of a straight seam, close the opening with the longest machine stitch and press open. From the inside, pin the fastener, right side next to the seam and baste in place with catch stitches. The metal of the slide should be directly under the basted seam, View 1. Stitch around the slide on the outside of the garment. Remove the machine basting stitches and press, View 2.







SLIDE FASTENERS



EXPOSED SLIDE FASTENER

Mark the line of the opening the exact length of the metal closing plus ½″ seam allowance. Pin a 2″ square of fabric, right side to right side on the garment, with the center of the square over the end of basting. Stitch ⅛″ on each side of the basting and across the bottom at the end. Slash the opening to within ¼″ of the lower end, then diagonally into the corners, View 1. Turn the patch to the inside and press the opening flat. Press under the seam edges above the facing, View 2. From the right side, pin the folded edges to the slide fastener and stitch close to the metal. The illustration shows closing from the inside, View 3.

When a facing is used pin the facing over the slide fastener and slash down the center to ¼″ of the end. Clip diagonally into each corner. If the fabric frays easily, outline the end of the slash with short machine stitches before the fabric is cut. Fold under the raw edges and baste to the tape then stitch from the right side, View 4.

SKIRT PLACKET

Mark seam lines of the opening with basting thread. Stitch 1¼″ wide facing along basting on the front edge, continuing 1″ below end of opening. Press facing back. Clip the back seam ¼″ from stitching opposite the lower end of front facing. Fold under the raw edge above clipped place, View 1. Pin the slide fastener under folded back edge, allowing ½″ above the catch for belt seam. Stitch close to the metal. Pin the front edge over the fastener ¼″ beyond stitching on the back edge so the metal slide will be concealed. Stitch the front edge along left side of the fastener and across the lower end, View 2.

To make a shield, cut a strip of fabric 2″ wide and 1″ longer than the opening. Fold through the center and stitch the raw edges to the cloth tape of the fastener along the back edge. Work from the inside of the garment and use the Zipper Attaching Foot to permit a close stitching to the metal, View 3. Tack the lower end of the shield to the seam. Conceal the ends of tape and shield in the belt, View 4. It is best to extend the belt on the front a little beyond the opening as illustrated. Use a button or hooks and eyes to fasten belt.

POCKETS

Pockets add interesting detail to most every type of garment. Learn to mark and stitch yours accurately. They will give your garments a professional touch. Remember to press carefully every step as you go along.

CURVED PATCH POCKET

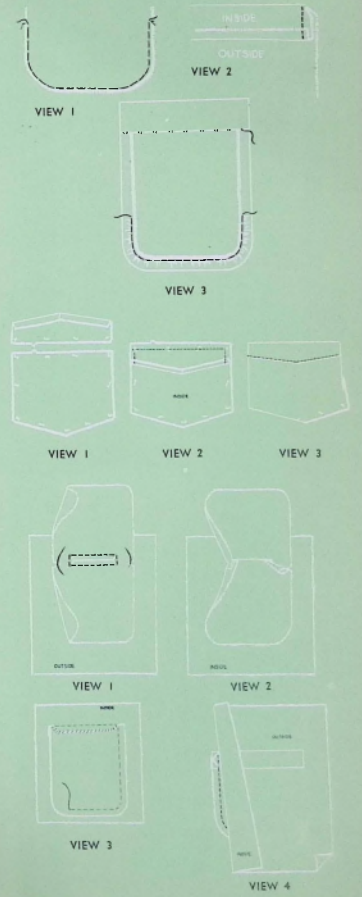
Even curves and sharp corners make neat and attractive patch pockets. Run a row of long machine stitches around the lower curve of the pocket as from B to C, in View 1. Fold under the seam allowance across the top and press. Turn hem back on the outside and stitch across each end. Trim corners and seam, View 2. Turn to the inside and slipstitch to place. Baste under raw edges below the hem and draw up the gathering thread until the outer curve lies flat, View 3. Press pocket and stitch to position on garment. On heavy fabrics clip notches in the curved edge in preference to gathering.

PATCH POCKET WITH TOP FACING

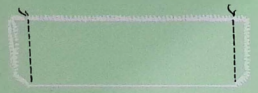
Press under the seam allowance across the pointed edge of the facing, View 1. Match notches and stitch to the inside of pocket across the ends and top, View 2. Turn facing to the outside and stitch the turned edge to the pocket. Clip into the seam at the ends of the stitching, baste under the raw edges and press, View 3. Stitch pocket to position on garment.

WELT POCKET

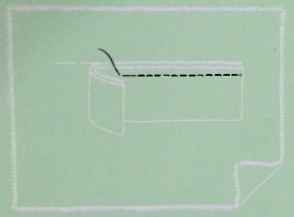
The inlaid welt pocket is used on tailored garments of medium-weight fabric. Mark position on the garment for pocket opening. Cut a piece of fabric 12″ long and 1″ wider than the pocket marking. Fold to locate the center and clip notches on each side of the pocket piece. Place right side to right side of the garment with the notches along the basting line. Transfer basting line to the pocket piece and stitch an oblong box. Follow the basting line, across ends and ½″ above. Slash through the center to within ¼″ of each end, then clip into each corner as illustrated, View 1. Bring the pocket piece to the inside and press the opening flat. Fold the lower half of the pocket up to the top of the opening, View 2. Stitch across the fold, catching the slashed triangle to hold the welt in place. Bring the top half of the pocket piece down and pin to the lower part. Stitch all around and press, View 3. The finished pocket is shown in View 4, from the outside with the garment edge turned back to show the detailed stitching across the end of the welt. Overcast seam edges if the fabric frays.



POCKETS



VIEW 1



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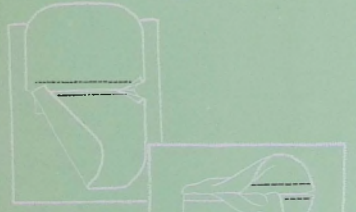
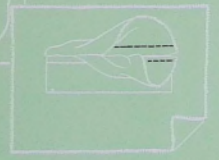
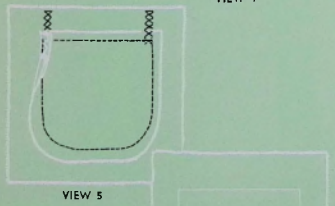


VIEW 3



VIEW 4



VIEW 5

VIEW 6

SEPARATE WELT POCKET

A welt pocket for heavy suits and coats should be made with a separate welt. Cut a piece of fabric for the welt, twice as wide as the desired width of the finished welt, plus ½″ for seam allowance, and ½″ longer than the pocket marking. When the fabric is bulky, line the welt with lighter weight fabric. Fold the welt and stitch ¼″ seams across each end, clip off the corners and trim one edge of the seam shorter than the other, turn and press, View 1.

Mark with a basting line on the outside of the garment, the exact location and length for the pocket opening. Baste the welt to the garment with the raw edges just below the basting line, View 2.

Cut two pieces of lining about 6″ long and 1″ wider than the pocket marking. When the pocket is placed diagonally on the garment, cut the lining pieces on the same grain as the garment. Baste one pocket section over the welt and the other just above the basting line with right sides of the pocket pieces to the garment. Machine stitch ¼″ above and ¼″ below the basting line. The stitching on the lower piece should not extend beyond the ends of the welt underneath. Back-tack the stitching so each end is held firmly. The upper row of stitching should be ⅛″ shorter at each end than the length of the welt. Hold back the seam edges of the pocket pieces and welt to slash along the basting line to within ⅜″ of each end and clip up to the ends of the stitching lines, View 3.

Draw the pocket pieces through to the inside of the garment. Pin the welt up over the opening on the right side and press, View 4.

Stitch all around the pocket edges, catching the slashed triangle as close as possible at each end of the opening, View 5.

The ends of the welt should be firmly tacked over the opening with cross stitches as in View 5. Catch the hand stitches only through the facing of the welt on the inside of the garment. View 6 shows the finished welt pocket from the right side of the garment.

WORKED BUTTONHOLES

If you own a Buttonhole attachment, plan most of your buttonholes so they can be simply and quickly made on your sewing machine. The following directions are for hand-working buttonholes.

WORKED BUTTONHOLES

Measure accurately for each buttonhole. Use a rule in transferring markings from pattern to fabric. Allow ⅛″ more than the diameter for flat buttons. Always test raised or ball buttons for necessary length. Slash into a piece of waste fabric to determine the correct length. The end of each buttonhole should be at least one-half the width of the button from the edge of the garment. When buttonholes are to be made through two layers of fabric, baste around each marking before slashing opening.

PLAIN BUTTONHOLE

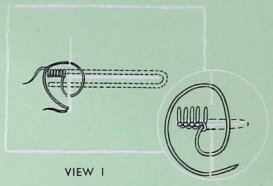
Mark the position and exact length for the buttonhole on the straight thread of the fabric. Stitch around the slash with two rows of machine stitching as illustrated. Cut the opening with sharp, pointed scissors, View 1. Begin at the inside end and work around the slash with close buttonhole stitches. Insert the needle under the slash and bring the point out on the second row of machine stitching. Draw the thread to the right from the eye of the needle under the point, then draw the needle through the fabric. Pull the loop to the slashed edge. Work the stitches at the outer end in a fan shape, View 2. To make the bar tack at the inner end, take two straight stitches across the end of the buttonhole and blanket stitch over these threads, View 3.

VERTICAL BUTTONHOLE

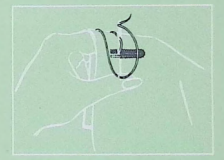
When a buttonhole is placed vertically on a garment, it should be worked with bar tacks at each end. Follow the instructions given above, substituting the bar tack for the rounded end, View 4.

TAILORED WORKED BUTTONHOLE

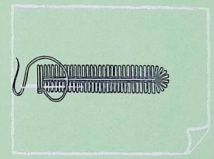
This buttonhole is worked on heavy wool coats and suits with buttonhole twist thread. Mark the position and exact length for the buttonhole. Machine stitch around the marking, making a circle at the outer end. Slash the fabric along the center line with diagonal slashes at the outer end, View 1. Force a stiletto into the slashed end to shape it as illustrated. Overcast the edges of the slash to prevent fraying, View 2. Begin at the inner end, hold a cord or heavy thread around the edge and cover with close buttonhole stitches, View 3. Work a bar tack with blanket stitches across the inner end, View 4.



VIEW 1



VIEW 2

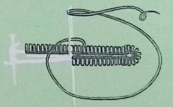


VIEW 3

VIEW 4

VIEW 1

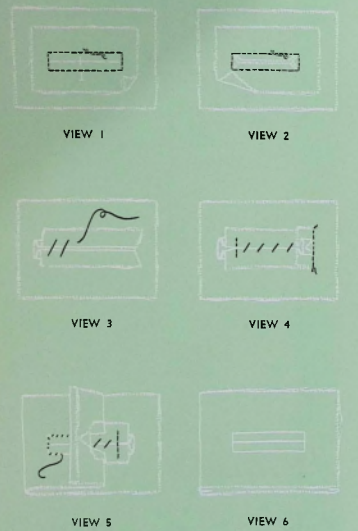
VIEW 2

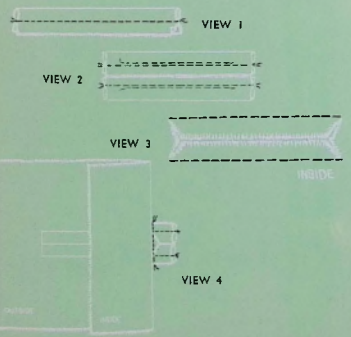


VIEW 3

VIEW 4

BOUND BUTTONHOLES





Suggestion: To make a row of buttonholes evenly spaced and accurately stitched, draw the outlines for the buttonholes on one long strip of tissue paper. Pin this pattern to position on the garment with fabric strips under each marking. Stitch around the outlines then tear paper away. Finish buttonholes as explained below for plain bound buttonholes.

PLAIN BOUND BUTTONHOLE

Cut straight or bias strips of fabric 2″ wide and 1″ longer than the desired buttonholes. Place right sides together over positions for buttonholes. Mark exact length of each buttonhole in center of each strip; place a pin through center of the marking. Begin to stitch at the pin; making an oblong box ⅛″ above and below the line; ¼″ across each end. Run a few stitches beyond starting point to reinforce, View 1.

Slash through the center line of the box to within ¼″ of each end, then diagonally into each corner, View 2. Turn the strip through the opening, press seams flat across the ends so the facing will not be visible from the right side. Fold the strip to meet in the center of the opening. Baste the folds together across the opening, View 3.

Turn garment back at each end and stitch across the strip, securing the triangular slashed section to the pleated strip and press, View 4. Bring facing of garment to position and baste around each buttonhole. Insert the point of a pin through each corner and slash through the center and into each corner pin. Turn under the raw edges and slipstitch the facing to the underside of the buttonhole, View 5. Press the finished buttonhole, View 6.

WELT OR CORDED BUTTONHOLE

For each buttonhole cut two bias strips ¾″ wide and 1″ longer than the desired buttonhole. Fold bias right side out, raw edges even and stitch ⅛″ from the folded edge. Use the Cording Foot on your sewing machine, if a corded finish is desired; place fine cord or heavy twine in the fold before stitching.

Trim edges ⅛″ from the stitching, View 1. Mark the position and length for the buttonhole on the garment. Place the bias strips, raw edges meeting, on the line. Stitch along the first stitching the exact length of the marking, locking stitches carefully at ends, View 2. From the inside, slash along the marking line and diagonally into the corners, View 3. Turn the strips through the opening to the inside and stitch the triangular slashed section to the strips, View 4. Press and sew the facing to position on the inside as illustrated in View 5 above.

SEWING ON BUTTONS

Mark position for buttons with pins when garment is closed. Fasten a double thread securely on the outside under the button. Take one stitch through the button and place a large pin under the stitch. Continue making stitches until button is secure. Remove pin, then wind around the threads to form shank. Views 1 and 2 show different ways to arrange stitches on buttons with four holes. The thread shank under buttons on heavy fabric should be slightly longer than the thickness of the garment at the buttonhole, View 3. Reinforce buttons which will receive unusual strain by placing a small flat button on the wrong side, directly under the outside button. Attach both buttons in the same stitches, View 4.

LINK BUTTONS

Use buttonhole twist through two buttons which are to be linked together. Work over these connecting threads with close blanket stitches, View 5. Make a link with tape or bias tubing. Sew a button to each end, View 6. Buttons with very large eyes may be attached with tape or bias tubing. Sew the tape to position on the garment, View 7. For a trim, tack bias tubing to the garment then thread ends through the button and tie a bow, View 8.

HOOKS AND EYES

When the closing laps, place the hook to the edge of the overlap, View 9. When closing edges meet, place the round eye beyond the edge, View 10. Take close stitches over the loops and under the ends of the hooks.

SEWING SNAP FASTENERS

The position for snaps should be marked accurately, so socket is opposite ball. Make several stitches in each hole. Take needle through only one layer of fabric when sewing the snap to the overlap, View 11.

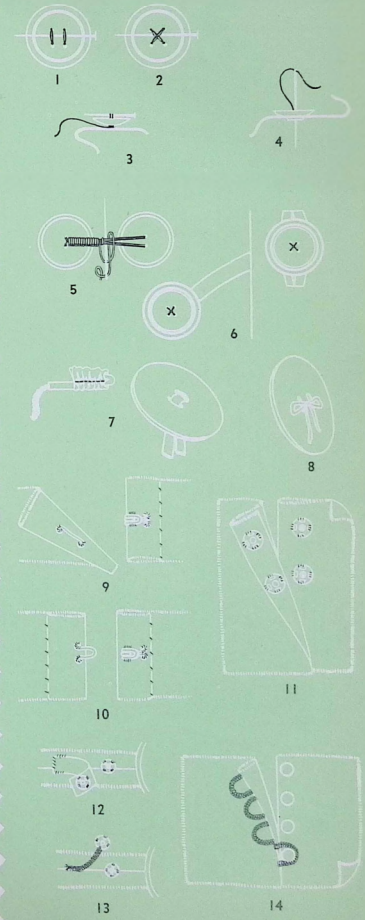
LINGERIE STRAPS

Sew one end of a narrow tape or tubing about 2″ long, to the shoulder seam. Sew a snap on the free end and to the seam underneath, View 12. A lingerie strap holder can be made with a blanket stitched bar. Fasten double thread in seam, then through snap. Blanket stitch over the threads between, View 13.

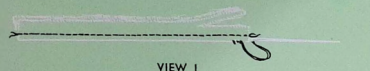
THREAD LOOPS

To make thread loops for buttons, make several stitches along the fold. Try the loop over the button for size, then blanket stitch over threads, View 14.

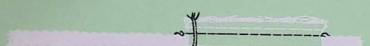
BUTTONS AND FASTENERS



BIAS TUBING


VIEW 1

VIEW 2


VIEW 1

VIEW 2

VIEW 1 VIEW 2

BIAS FABRIC TUBING

Fold a 1″ wide bias strip, right side in, and stitch ⅛″ from the fold, stretching the bias as it is being stitched. Trim the seam edges, leaving enough seam to fill the tubing, View 1. Sew a couple of stitches in one end with a double thread. Slide the needle, eye first, through the tubing and pull the bias right side out, View 2. When the tubing is used for ties, make a knot in each end, or force the raw ends into the tubing and slipstitch the folded edges together.

FILLED BIAS TUBING

Use the Cording Foot on your sewing machine to make filled bias tubing for buttons and trimming. Cut the bias strips 1½″ wide. Fold, right side in, over a cord which is twice the length of the bias. Stitch across the cord at the end of the bias then back-tack to make the stitching secure. Stitch along the bias close to the cord, stretching the bias as it is being stitched, View 1. Trim the seam and force the bias back on the cord until the full length has been turned right side out over the remaining cord, View 2.

APPLYING LOOPS

To apply bias loops to a garment opening, measure the button to determine the size of each loop. Place bias loops along the edge of the opening and stitch to position as illustrated, View 1. Place the facing over the loops and stitch along the line of the first stitching. Turn the facing to the inside of the garment and tack in place. Mark position for the buttons through each loop, View 2.

BRAID LOOPS

Cord to make button loops can be purchased by the yard, and is easy to apply. Measure the length needed to go over the button and tack to position with close firm stitches, just under the edge of the overlap.

FROG FASTENERS

Use filled bias tubing to make frog fasteners, and other designs. Shape the tubing by following in order steps 1 to 7 shown in the illustration. Tack the loose ends firmly with close stitches and where tubing laps on the underside. The last loop should be large enough to fasten over the button.

CORDING

Neat and trim corded edges and seams can best be obtained by using a Cording Foot on your sewing machine. There are two Cording Feet see Attachments, page 87.

CORDED PIPING

1 For corded piping, cut a true bias strip, wide enough to cover the size cord to be used, plus 1″ for seam allowance. Fold the bias over the cord, right side out with raw edges even. Place the Cording Foot down on the bias with the needle as close to the cord as possible. Stitch along the bias close to the cord, View 1. Place the cording between the two pieces of fabric to be joined, right sides together, raw edges even. Stitch seam close to the cording, View 2. Piped seam from the right side, View 3.

CORDED PIPING AND FACING

2 Cut bias slightly wider than for a plain corded piping and fold over the cord with the lower edge extending ¼″ beyond the upper edge. Stitch close to cord. Turn under seam allowance on the garment and baste to the cording along the stitching line. Stitch close to the cording from the right side. Turn under seam allowance on lower edge of bias and slipstitch to garment, covering all raw edges.

CORDING A SQUARE CORNER

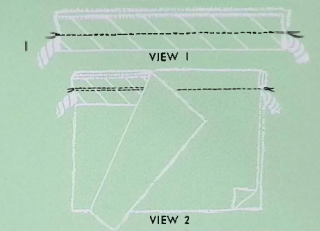
3 When placing cording around a square corner, stitch to the corner, lower the needle through the seam and raise the Cording Foot. Clip the seam to the needle. Pull the cording around the corner, lower the Foot and continue stitching. Where cording joins, cross and pull ends toward raw seam edge. Stitch across overlapping cords as straight as possible. Cross ends along a straight side, never at a corner.

CORDING CURVED EDGE

4 To place cording around a neckedge or curved seam, pin the cording to place on the right side of the garment. Stitch around the neckedge close to the cord. Clip into the seam along curves, View 1. Turn cording to underside and press. Top-stitch close to cording on the right side if desired. Overcast raw seam edges, or cover with bias facing, View 2.

CORDED SHIRRING

5 Mark the spacing for each row of shirring and fold the fabric over the cord on these marks. Machine stitch close to the cord, using a long stitch. Stitch across the cords on one end. Push the fabric onto the cord to the desired fullness. Draw up the bobbin thread to fit the cord and tie securely.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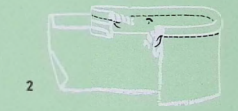
VIEW 3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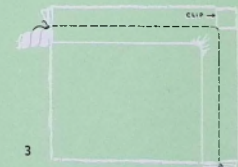
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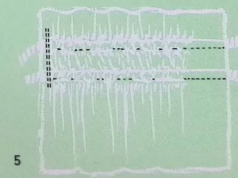
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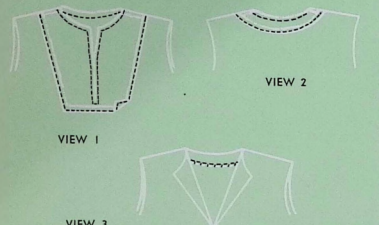
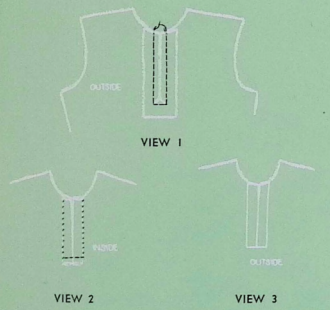
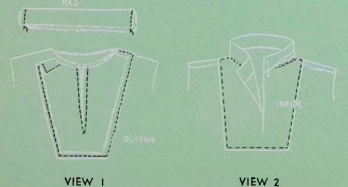






CONVERTIBLE NECKLINE

A plain neck can be finished with a facing so the slashed opening may be turned back as lapels or fastened at the neckline with link buttons. Cut the facing on the same grain as the garment. Join shoulder seams of the front and back facings, press seams open. Pin the facing around neckedge, right sides together, and baste down the center slash line. Stitch along the seam allowance around neck and ¼″ on either side of the slash line, tapering to a point at the end of the opening. Turn under the seam allowance along the outer edge of the facing and stitch close to the fold. Slash the front opening to the point, View 1, clip into curved seams across the back neckline, View 2. Reinforce the end of the slash with overcasting where the seam begins to narrow. Turn facing to the inside and press. Tack to position with small invisible stitches, View 3.

BOUND SLASHED OPENING

Cut a straight facing 1″ wide and one inch longer than the opening is to be. Place the facing right side down on the outside of the garment and baste along the center slash line. Machine stitch ⅛″ on either side of the basting and across the lower end. Slash through the facing and the garment to within ¼″ of the lower end, then clip diagonally into each corner, View 1. Bring the facing over the seam edges to the underside. Press the triangle at the end of the opening down into the garment. Turn under the raw edges and slipstitch along the machine stitches. Tack the facing ends across the triangle at the lower end of the slash, View 2. Press the bound opening, View 3.

STRAIGHT COLLAR

A straight collar may be applied to a faced slash. Fold collar right side in, stitch across each end. Turn to the right side and press seams flat. Turn under the outer edge of the facing and stitch close to the folded edge. Place over slash line, right sides together and stitch on either side of the slash line tapering to a point at the end. Slash into the opening, View 1. Turn to the underside and press. Stitch one edge of the collar to the outside neckedge. Turn under the inside edge and hem to machine stitching, View 2.

ROUND COLLAR

Double collars may be attached to plain necklines with bias facing, or the edge of the collar finished with bias and tacked to a faced neckedge so the collar may be removed for laundering. Stitch around the outer edge of the collar and facing, right sides together. Trim one seam edge shorter to graduate bulk. Notch seam edges almost to stitching, View 1. Face or bind the neck opening of the garment. Baste collar and a bias strip to position around the neckedge on the right side. Stitch around the neckedge with ½″ of the bias strip turned back at each side of the opening, View 2. Remove basting threads and turn bias and seam edges to the underside. Clip into the seams frequently along curves. Fold under the free edge of the bias strip and hem to garment with invisible stitches. Fasten the neck opening with thread loops and buttons or with a bow, View 3.

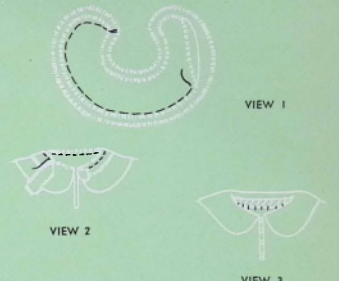
POINTED NECKLINE

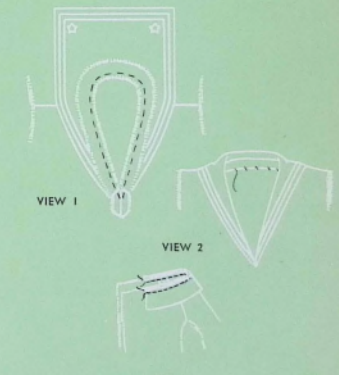
When braid is used to trim a collar, apply the braid before facing the collar using the Braiding attachment on your sewing machine. Place the facing over the collar, right sides together and stitch around the outer edge. Trim points and clip curves, turn to the right side and press. Pin to position around neckedge on the right side of garment. Baste a bias strip around edge and miter the bias at the point, trim and press seam open. Stitch bias and collar to the neckedge. Clip seam at point and curves, View 1. Turn the bias to the underside and hem to position on the garment, View 2.

NOTCHED COLLAR

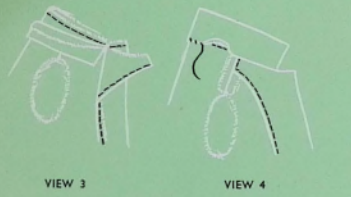
A quick method of attaching a notched collar in light and medium weight fabrics with one stitching. Face the collar, turn right side out and press. Pin collar to neckline matching center markings and notches, View 1. Baste front facing to position along front edge and over collar, right sides together. Place a short strip of bias across the back as illustrated. Stitch all around the neck and front. Trim away points and clip into curved seams, View 2. Turn facing to the inside and press. Turn under lower edge of bias strip and hem to position across the back neckedge, View 3.

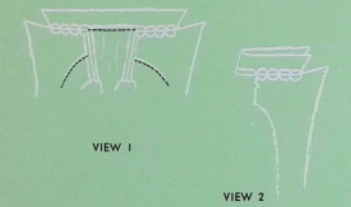
COLLARS AND NECK FINISHES

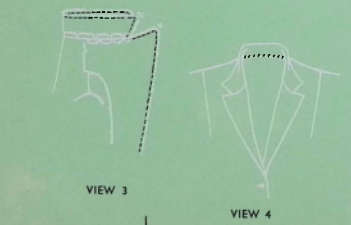




TAILORED COLLARS







NOTCHED COLLAR

Notched collars for wool and bulky fabrics should be attached to the neck in the following manner, if the waist has been cut in one with the front facing. Fold collar right side in and stitch across ends, View 1. If collar is cut in two pieces, place right sides together and seam around the outer edges. Clip seam edges across points and trim the seams then turn to the right side and press, View 1. Turn the front facing back on the right side along the fold line and stitch across the top end from the fold to the notch. Clip corners and into the stitching at the notches, View 2.

Turn under the outer edge of the facing and stitch close to the fold. Baste and stitch the undercollar to the neckedge and the uppercollar to the facings, match notches and center basting lines, View 3. Clip curved seams and press open along the front neckedge and up into the collar across the back. Turn the facings to the inside and hem the free edge of the uppercollar to position across the back neckedge, View 4.

TAILORED NOTCHED COLLAR

Notched collars for wool and bulky fabric should be attached to edge of neck in the following manner if the facings are separate. Baste and stitch the undercollar to the garment, right sides together. Clip the seam at each shoulder and along front curves. Press the seams open to the shoulder and up into the collar across the back, View 1. Baste and stitch the uppercollar to the front facings, right sides together; match notches carefully. Clip and press seams open, View 2.

Pin the facings and uppercollar to place over the undercollar and front edges, right sides together. Stitch all around the outer edges. Trim across the points and clip into curved seams. Press the seams open, using only the point of the iron, View 3. Turn the facing and collar to the inside and press. Slipstitch the free edge of the collar to position across the back neckedge, View 4. Catchstitch the free edge of the facing to position on the garment. See Tailoring, page 73 for putting collars on coats.

SHOULDER PADS AND SLEEVE STIFFENING

Proper shoulder pads and stiffening will be an asset to any dress, suit or coat. Select the type of pad best suited to the sleeve style of the garment being made. Shoulders that slope need to be built up with well filled shoulder pads; broad shoulders need only a light padding to smooth the outline of the sleeve seam and fill in the cap of the sleeve. Use sheet wadding and self fabric for washable garments. Layers of cotton batting covered with taffeta or lining fabric should be used for rayon and woolen garments. Have semi-made shoulder pads ready for the first fitting of a garment, decrease or increase the padding where needed. Shoulder pads should extend from ½″ to ¾″ into the sleeve at the shoulder seam.

SLEEVE STIFFENING

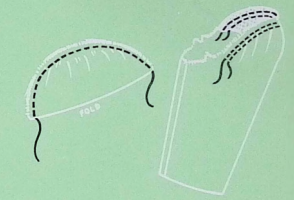
To add the needed stiffening to a puffed or darted sleeve, place a folded piece of taffeta, crinoline or organdy across the cap of the sleeve pattern and cut the stiffening to shape the upper curve of the sleeve. Baste the stiffening to the inside of the sleeve and run 2 rows of long machine stitches for gathering threads around the cap. Pin the sleeve in the armhole, matching notches, underarm and shoulder seams, then draw up the gathers to fit by pulling the bobbin threads of the rows of stitching across the top of the sleeve. Stitch and press the seam away from the sleeve.

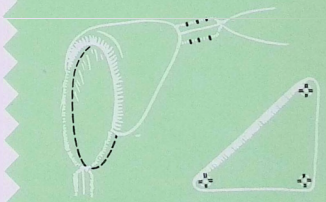
PLAIN SLEEVE PAD

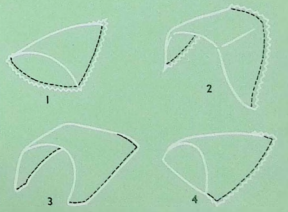
The best pad for a plain sleeve is made with a circle or square of light-weight fabric from 8″ to 10″ in diameter, according to the individual need. Fold the fabric so the fold is on the bias, fill with layers of cotton wadding. Make the padding thick at the center of the pad and decrease the thickness toward the edges. Leave a seam allowance extending beyond the padding and graduate the layers of cotton to eliminate bulk. Fold the seam edge of the lower half of the fabric over the padding and catchstitch to place. Turn under the remaining seam allowance and slipstitch around the edge. Sew the sleeve seam to the pad and tack the point to the shoulder seam with loose stitches or use snap fasteners.

TYPES OF SHOULDER PADS

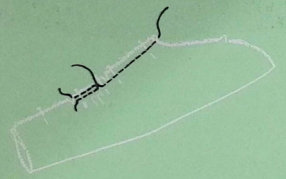
Commercial patterns can be purchased to make various types of shoulder pads for many styles of sleeves and shoulder lines. The illustration shows shoulder pads designed for a few of the more usual sleeve types; the shelf shoulder No. 1, a wing sleeve No. 2, a soft rounded shoulder No. 3, and an extended yoke No. 4.







SLEEVES



VIEW 1 VIEW 2

VIEW 1 VIEW 2

The importance of setting a sleeve into a garment properly cannot be stressed too much. Before the garment is cut, the sleeve pattern should be altered to fit individual measurements. When the dress is fitted for a plain sleeve the armhole should be about 1″ to 1½″ below the armpit. If the armhole is cut too high or too low the sleeve will be uncomfortable. A plain sleeve should hang straight from the armhole when the arm is down and be free of visible gathers at the top of the sleeve.

If a garment has been designed for a low cut armhole the sleeve is especially cut to fit. Do not attempt to raise the armhole in this type sleeve.

STITCHING SLEEVE

Stitch the pleats or darts at elbow and press before joining sleeve seam. For gathers run long machine stitches between notches, draw up to fit. Pin seam, matching notches and ends. Stitch and press seam open on sleeve board.

SHRINKING FULLNESS FROM CAP

Run a row of long machine stitches along the seam line across the top of the sleeve between the notches. Draw up excess fullness to fit the corresponding space of the armhole. Place cap of sleeve over a tailor's cushion and steam press. Hold the iron over the dampened press cloth so the steam will shrink out the fullness.

SETTING SLEEVE IN ARMHOLE

Place sleeve inside armhole, pin at notches, underarm seams and shoulder. Hold the sleeve edge on top, forcing the garment edge back, place pins across seam line easing fullness in the cap. Stitch sleeve seam evenly, clip edges below the notches to prevent binding, View 1. Press the seam into the sleeve, View 2.

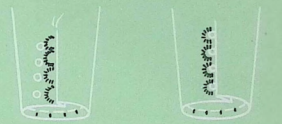
RAGLAN SLEEVE

Clip seams in raglan sleeves about every inch to relieve strain. Stitch the sleeve to the front and back blouse, clip and press seams open, then close the underarm seams of the blouse and sleeve.

GUSSET

Add a gusset to a Kimono sleeve to ease strain. Slash blouse front 3″ from A to B, blouse back from C to D. Machine stitch around slashes to reinforce points. Cut two diamond shaped gussets on the bias with sides measuring 4″, View 1. Seam the sleeves and sides together. Stitch gusset into blouse from 2 to B to 1, continue around point C then to 2. Press gusset flat, View 2.

CUFFS AND SLEEVE FINISHES



VIEW 1 VIEW 2

VIEW 1 VIEW 2

PLAIN SLEEVE WITH BUTTONS

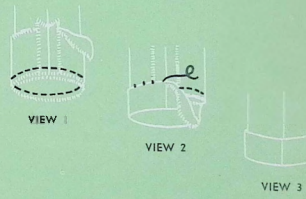
When an opening is not needed, hem the lower sleeve edge. Baste a fold in the sleeve opposite the seam. Make thread buttons loops along the fold, View 1. Fit the sleeve to determine the depth for pleat. Turn the fold toward the outside of the wrist and mark position for buttons under each loop. Sew buttons to place, View 2.

PLAIN SLEEVE WITH OPENING

The opening on a tight fitted sleeve should be at least 2″ long. Clip the back seam edge to ⅛″ of the seam just above the opening. Stitch seam facing along the edge of the back and in line with the seam on the front seam, as the front overlaps the back extension and should be a continuation of the seam line when closed. Stitch tape across the lower edge, View 1. Fold seam tape up on the inside of the sleeve and slipstitch to place, trimming away excess at each corner and mitering tape as illustrated. Tack the back extension under the front lap at the top of the opening. Press sleeve and sew snap fasteners to the sides of the opening, View 2.

STRAIGHT CUFF

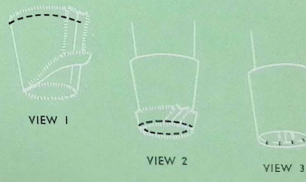
Cut a straight cuff twice the depth desired for the finished cuff plus seam allowance and as long as the sleeve edge plus seams. Pin and stitch cuff seam and press open. Place cuff over sleeve right sides together and stitch the lower edge. Trim one seam edge shorter to graduate bulk. Turn free edge of cuff to the inside and hem along machine stitches, View 2. Press and turn the fold of the cuff up on the right side. Tack the top of the cuff at sleeve seam with a short bar tack, View 3.



VIEW 1 VIEW 2 VIEW 3

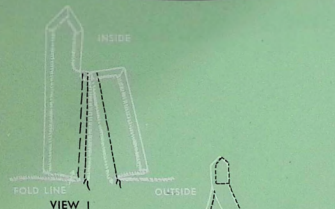
FLARED CUFF

Stitch the side seams of the cuff and facing, press open. Place the facing inside the outer cuff, right sides together, seams matching, and stitch around the upper edge. Turn cuff right side out and press, View 1. Pin cuff to the outside of sleeve, place a 1½″ bias strip around cuff; join and seam the bias ends as illustrated. Stitch around sleeve and press, View 2. Turn seam and bias to the inside and hem to position on the sleeve, View 3. If a removable cuff is desired, hem the sleeve edge and bind the raw edges of the cuff. Tack the cuff under the sleeve edge along the binding.

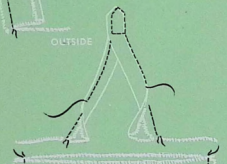


VIEW 1 VIEW 2 VIEW 3

CUFFS



VIEW 1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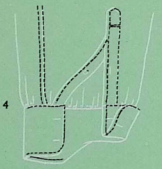
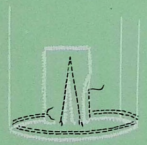

VIEW 4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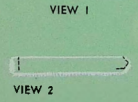

VIEW 2

VIEW 3

SHIRT SLEEVE WITH CUFF

Turn under 1/4" seam allowance along the outer edges of the facing pieces, clip corners as illustrated. Stitch underlap to back edge of the slash on inside of sleeve, right side down. Stitch overlap to the opposite edge, View 1.

Turn facings to the outside, stitch the folded edge of the underlap over the stitching on the back edge. Bring the overlap to position on the outside, folding along the line illustrated by basting marks, in View 1. Stitch across the top of the overlap to catch the underlap underneath, then stitch upward around the point, tie thread ends. Pull the underlap up out of the way and stitch the remaining folded edge of the overlap to place. Stitch cuff and facings around the outer edges, right sides together. Clip seams and turn to right side. If an interfacing is desired, use unbleached muslin. Place muslin under cuff section before stitching together, View 2.

Gather or pleat the lower edge of the sleeve to fit the cuff. Stitch the cuff to the inside edge of the sleeve, wrong sides together. Turn under the free edge of the cuff on the outside and stitch to position, continue the stitching all around the outer edge of the cuff. Sew on buttons and work buttonholes, View 3.

DOUBLE CUFF

To make a double cuff, cut the cuff section twice the desired finished width plus allowance for seams. Attach cuff according to directions given above. Work two buttonholes on each cuff edge for cuff links. Top-stitching may be added to both edges of the front overlap as illustrated, View 4.

GATHERED ON BAND

Face the slash opening with a strip of straight fabric. Run 2 rows of long machine stitching around the lower edge of the sleeve, View 1. Fold and stitch across each end of the band, turn to the right side and press, View 2. Pin the band to the sleeve, on the right side, drawing up gathers to fit. Stitch around band and hem the free edge to the stitching on the inside. Work buttonhole and sew on button, View 3. If a bound buttonhole is desired it should be made before the band is stitched as in View 2.

BELTS AND BELT CARRIERS

TIE BELTS

Cut belt and facings on the lengthwise grain of fabric. Place belt and facing, right sides together and stitch. Leave a small opening in the center for turning. Trim points, clip seams and turn the ends through the opening with the blunt end of a pencil. Slipstitch the opening together.

INTERFACED BELT, TOP-STITCHED

Fold edges of belt over canvas interfacing, catch-stitch raw edges down. Turn under the edge of the facing and baste to belt. Stitch close to the folded edges. Hem straight end over buckle, sew belt strap to belt and then work eyelets.

TAILORED BELT

Pin grograin ribbon to place on the inside of belt facing and shape end as desired. Stitch along edge of the ribbon, View 1. Place belt pieces right sides together and stitch just beyond the edge of the ribbon, View 2. Trim corners and turn belt to right side. Press and finish belt with eyelets and slide, View 3.

FABRIC BELT LOOP

Cut fabric 3/4" longer than width of belt and 1" wide. Fold and stitch 1/4" from fold. Turn to right side and press flat, see page 62. Turn ends under and attach to garment with firm stitches, View 1.

THREAD LOOP

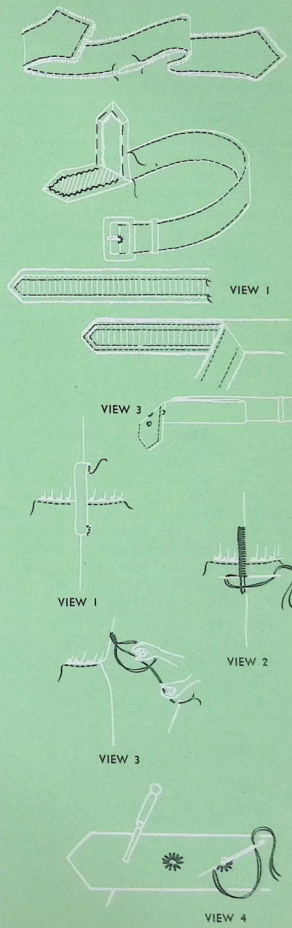
Fasten a double thread in garment seam and take several stitches, slightly longer than the width of the belt. Work over these threads with close buttonhole stitches, View 2.

CROCHETED LOOP

Secure a double thread in garment seam, take a stitch leaving a long loop. Reach through the loop with the fingers and draw thread through. Pull thread until loop is drawn tight. Continue until chain is desired length. Pass the needle through the last loop and draw stitch tight. Fasten end securely to the garment seam, View 3.

EYELETS

Mark position for eyelet and punch hole with a stiletto. Work the buckle tongue through the hole for size. Outline the hole with close overcasting stitches, View 4.


VIEW 1
VIEW 2
VIEW 3
VIEW 1
VIEW 2
VIEW 3
VIEW 4

TAILORING GARMENTS

Successful results in tailoring depend on three important rules. First, careful choice of pattern and fabric. Select a style that is becoming and suited to the type of fabric to be used. Test the wool for good weight and firmness of texture so the coat or suit will not sag and stretch out of shape. The lining should be a good quality to give long service. Select tailor's canvas or heavy unbleached muslin for the interfacing of the collar and the fronts. Before cutting, shrink the wool, lining, interfacing, and the twill tape which is used in the outer edge seams.

Accuracy is the second important rule, accuracy in cutting, marking and stitching. The assembly of any tailored garment will be simplified if the instructions with the pattern are followed carefully. Check the measurements and make the necessary alterations. Lay the pattern pieces on the wool so the nap runs in the desired direction and measure each section for the straight grain. Cut and mark each piece before the pattern is removed. Cut the interfacing from the undercollar and front facing patterns. Pin, baste and stitch each dart and seam accurately. Trim excess seams at corners, clip into seams on all curves, and graduate all seam edges to eliminate bulk. Set the machine tension to make a loose, flexible stitch for fabrics which are bulky.

Pressing is the third important rule to be observed in tailoring. Press each seam after is has been stitched. Success in making a garment depends on the way it is pressed during the making. Pressing should begin with the first stitching and continue with each step in the assembly to give the garment a well tailored look. Coats and suits are pressed into shape as they are assembled. Use the sleeve board and tailor's cushion for pressing short seams and curved sections. Remember that pressing is not ironing. Hold the iron lightly over the dampened press cloth to create steam, then increase the pressure slightly. Lift iron before the press cloth is dry and brush wool if iron has flattened nap.

TAILORING A COAT

INTERFACING COLLAR

Join the undercollar and collar interfacing seams, stitch and press. Baste the interfacing to the inside of the undercollar with diagonal basting stitches, rolling the collar over the fingers of the left hand to avoid basting the interfacing too tight, and to allow for an easy roll. For padding stitches see page 33. Add body to collar with rows of machine stitching about ¼" apart from the place the collar starts to roll to the neck seam edge, View 1.

INTERFACING SLEEVE

Cut the interfacing for the upper and lower sleeve, either using the entire sleeve pattern or just across the upper and lower sections as illustrated, View 2. Trim a seam width from the interfacing and catch-stitch to place. The stitches should not show on the outside of the sleeve. Stitch darts at the elbow and press toward the top of the sleeve unless pattern indicates otherwise. Interfacing on lower sleeve is used to give firmness to finished sleeve edge.

VIEW 1

VIEW 2

ASSEMBLING COAT

Stitch shoulder darts, cut and press open. Stitch shoulder and side seams, trim and press. Machine stitch around the armholes to prevent the edges from stretching. Baste the interfacing to the inside of the front sections, use long padding stitches, barely catching the nap of the coat fabric underneath in the loose stitches. Baste and stitch the undercollar to the coat neck edge, matching notches. Clip the seam and press open. Baste twill tape along the front seam line, starting on lapel where the collar ends. Trim the seam edge of the interfacing close to the tape, View 3.

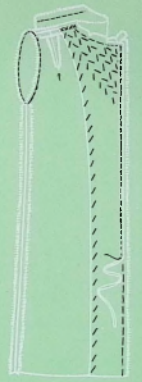
Bound or corded buttonholes and pockets should be made at this stage in the construction. See buttonholes page 60, and pockets page 58.

Baste and stitch the uppercollar to the front facings right sides together, matching notches carefully. Clip seam edges at the curve and where collar ends and press the seams open, View 4.

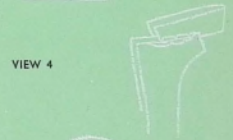
Pin the uppercollar and facings right side down on the outside of the coat, View 5. Stitch the seam; use the edge of the twill tape as a guide line. Clip ½" into the inside edge of the facing 2" above the hemline and baste back the seam edge below the clip. Stitch across the lower end of the facing along the hemline and trim off excess seam. Clip corners and seam, graduate the seam edges to eliminate bulk. Press open the seam wherever possible. Turn the sleeve board on its side and place the seam over the edge of the board to press. Dip the fingers in water and moisten along the stitching line. Force the seam open with the point of the iron, then place press cloth over the seam and steam press.

Turn the facings to the inside of the coat and baste to position. The raw seam edges can be tacked back on the interfacing below the revers to keep facing from rolling to the right side.

Pin, stitch and press the sleeve seams. Run a gathering thread across the cap of the sleeve and draw the excess fullness onto the thread then steam press to shrink cap. See Sleeves page 68. Pin the sleeve into armhole of coat and stitch. Make a second row of stitching ¼" from the seam line and trim close to the outer row of stitching. Press the seam edges into the sleeve. Place the sleeve seam over a tailor's cushion and steam press.

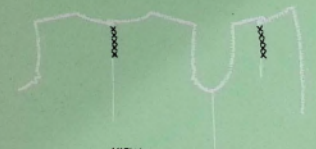


VIEW 3



VIEW 4

VIEW 5



VIEW 6

VIEW 7

VIEW 8

ASSEMBLING COAT

Make and pin shoulder pads to place and fit the coat. Mark hemlines for sleeves and lower edge. Fold the sleeves on marking and catchstitch raw edge to place. Finish lower hem with seam tape and press. Slipstitch hem to place with invisible stitches. Tack shoulder pads to position along sleeve seam and with a french tack at the shoulder seam.

Give the coat a final pressing at this stage, or let a tailor give it a professional pressing before the lining is attached.

LINING COAT

Cut lining according to pattern instructions. Allow 1″ at center back for pleat. If interlining is to be used for added warmth, cut it according to lining pattern, except for pleat at center back and hems. Place interlining under each section of lining, baste together around the outer edges. Stitch side seams and press open. Lay pleats instead of shoulder darts in front sections and at center back. Catchstitch folds to place 3″ down from the top seam edge, View 6. If interlining pieces are to be catchstitched to the coat, cut the sections less all seam allowances, hems and pleats. Pin and catchstitch raw edges over the open seams in the coat.

Baste lining to coat around armholes and across front shoulder, fold the back shoulder edge over the front. Tack side seams of lining and coat together with loose stitches, starting a few inches below armhole to below hipline. Pin and slipstitch the lining to place along front facings, shoulder and neckline, View 7.

Stitch and press sleeve seams. Slip over coat sleeve and pin around armhole, work with the coat turned to the inside. Blind hem the sleeve to place with close stitches, easing fullness into fine gathers. Turn under and slipstitch lining to the lower hem of the sleeve. Allow ½″ ease in length of the lining as it is hemmed to the sleeve to prevent drawing. Turn the hem along the lower edge of the lining and slipstitch. A lining hem should be at least ½″ above the lower edge of the coat.

The lining is held to the coat with french tacks at the seams. Take several 1″ long stitches between the coat and lining hems, then make tight buttonhole stitches over the threads, View 8.

UNLINED GARMENTS

When jackets or coats are unlined, or partially lined, bind all exposed raw edges with seam tape or bias binding. If the fabric is not too bulky the Binder attachment on your sewing machine will apply the binding to the seam edges and give the inside of the coat a neatly tailored look. Clip the neck seam edges at the shoulder and press the seam into the collar across the back. Hem the free edge of the collar over the back neck seam.

A lining to the waist and in the sleeves will prevent the coat or jacket from clinging to wool garments worn underneath. Attach lining as in a full lined coat around the facing and sleeves. Finish the lower edge with narrow machine hem or binding. Tack lower edge of lining to side seams of the coat with 1″ french tacks.

RAGLAN SLEEVES

A raglan sleeve with a deep armhole is joined first to the front and back sections. Clip the seam edges along the curves and press both edges into the coat, topstitch ¼″ to ½″ from seam. Use Quilter Guide, fastened through the presser bar of your sewing machine to make top-stitching parallel to seam. Trim upper seam edge ⅛″ shorter than underneath edge to graduate bulk. Underarm seams of coat and sleeve are then stitched and pressed open.

CAPES

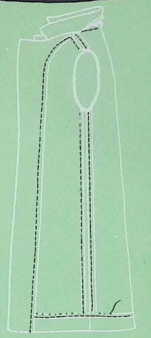
A cape is a flattering outer garment, often worn in place of a coat. It can be designed any desired length from shoulder to floor. The illustration shown is a gathered Dolman style. Cut a strip of firm fabric for a stay and hem to the underside of the gathers. Interface the cape with muslin under the neck and front facings. Line the cape with taffeta or satin to the waist or full length.

MEASURING FOR SLACKS

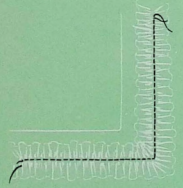
For slacks, shorts and pajamas, measure:

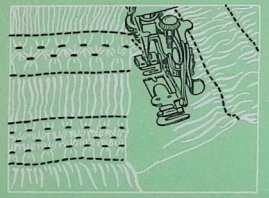
(A) Waist Girth, tape held snug.
(B) Hip Girth, over fullest part, add 2″ ease.
(C) Side Length, from waist over hipcurve to ankle.
(D) Thigh Girth, around upper thigh, add 2″ ease.
(E) Measure Crotch Depth when seated erect, from waist to chair. Add 2″ ease. Lower end of crotch should be directly opposite this measurement at side seam.

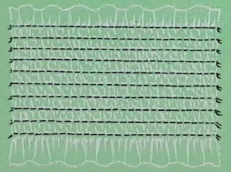
TAILORING GARMENTS



TRIMMINGS







Trimming details play a most important part in the final success of any garment and should be selected carefully to give just the right effect.

The basic garments in your wardrobe can be varied each season with new trimming touches. An interesting pocket, a gay quilted design, or a striking braid motif, are just a few of the many ways to add distinction and that "expensive look" to plain garments. Copy some of the ideas found in fashion magazines and in the store windows. Learn to use the machine attachments, see page 82, to make many of these trims and other articles with a professional touch.

SHIRRED BANDS

Self fabric or contrasting bands are effective in outlining the yoke or neckline of a dress. They can be set into the garment or applied as an outside trim. If the edges of the band are not enclosed in seams, hem or picot both edges before shirring.

GATHERED BANDS

A gathered band of self fabric or ribbon contrast will add a soft touch to a plain garment. Finish both edges of the band and gather it through the center. Use one or more rows of narrow gathered bands around the edge to be trimmed. You will probably want to use the Shirring Foot on your sewing machine unless you want to gather it and sew it to the garment at the same time with the Ruffler attachment.

SMOCKING

Space rows of single stitch pleating, to make a foundation for hand smocking. This is a quick and easy way to trim blouses and children's clothes. Hand smock the spaces between the rows of stitching. When you use the Ruffler attachment to make the rows of single stitch pleating your hand smocking will be easier to make.

SOLID SHIRRING

Rows of shirring made with the Shirring Foot, evenly spaced or grouped, make interesting trimming effects. Collars, cuffs, and pockets can be cut out of fabric which has already been shirred. Press creases from fabric before shirring as the finished shirring should not be pressed.

DECORATIVE SHIRRING

To achieve a peasant effect on a full sleeve or neckline of a garment, use colored floss while shirring. Place the floss through the needle hole in the Shirring Foot and let the floss feed freely as the fabric is being shirred. Three sizes of floss are shown in the illustration; A is a fine floss; B is medium; and C is heavy. Make the rows of shirring before the sleeve is seamed so all thread ends will be caught securely in the seam.

PLEATED EDGING

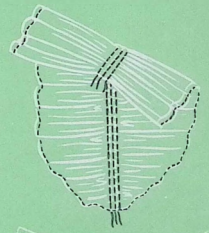
Pleated edgings add a feminine touch to sleeves, necklines and hems. To brighten up a coat style dress and give an illusion of height, insert a pleated edging in the seam of the collar and front opening down to the hem. Finish the edge of the band with a fine hem or picoting, before pleating. If a folded strip is used, stitch the raw edges together, then pleat with the Pleater attachment. A double fold ruffle should be cut on the straight grain of the fabric.

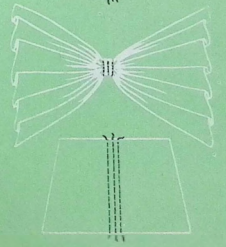
SHIRRED JABOT

Make a shirred jabot to soften and add a touch of light to a dark basic dress. Cut the fabric twice as long as the desired finished length. Shape to a rounded point at the lower end, if desired. The outer edges can be hemstitched, picoted, or hand rolled. Run three rows of shirring through the center. Tiny pearl buttons down the center of the shirring will add a dainty finish.

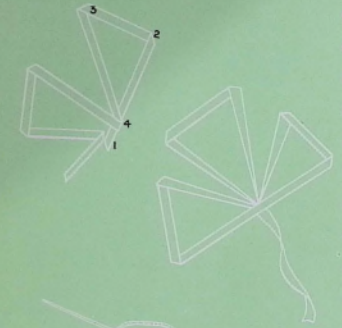
GATHERED BOWS

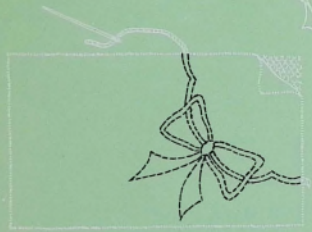
Simple bows of lace, embroidery, or self fabric, make smart trimming for plain dresses. Shape the bow as desired and hem the edges, or face with self fabric. Run three rows of gathering stitches through the center and draw up tight. Fasten threads securely. When the fabric is soft and needs a little stiffening use a layer of tarleton or organdy inside the faced bow.





TRIMMINGS





RIBBON BOWS

Bows made of ribbon or fabric tubing can be used to close an opening at the neck and waist, or for simple decoration. To make a bow as in the illustration, pin the ribbon to place at each corner, laying the folds in consecutive steps shown. Tack to position with invisible stitches. If velvet or satin ribbon is used, miter the fold at each corner so the underside of the ribbon will not be exposed.

TRAPUNTO QUILTING

Trapunto quilting is a raised design used as trimming on garments, and in home decoration. Stamp or outline the design on net or light-weight muslin and baste to position on the inside of the garment. Use the Quilter to stitch around the design. A short machine stitch will make it easier to follow curved lines. Draw the thread ends to the inside and tie.

Thread a heavy blunt-end needle with yarn and fill the design between the net and top fabric. Insert the needle under the net and run along between the rows of stitching until a curve or corner is reached. Pull the needle through the net and insert it again to continue around the design. Keep filling the design with yarn until it looks full and raised on the outside of the garment.

BRAID MOTIF

Soutache braid is easy to apply to plain fabric. Stamp or outline the design where the braiding is to be stitched. Stitch around the design with the Braider holding the braid in position in front of the needle. Punch a hole in the fabric with a stiletto, and draw the ends of the braid through to the inside. Fasten ends underneath with several firm hand stitches.

CORDED TRIMMING BANDS

Fold both edges of the fabric band over cord and stitch close to the cord, using the Cording Foot. Gather the fabric onto the cords and shape the band in the desired design. Pin the trimming to position and tack securely along the stitching lines with small hand stitches from the underside of the garment.

CORDED TUCKS

Mark the spacing for each tuck and fold the fabric over the cord on these marks. Machine stitch close to the cord. Heavy yarn makes a flexible filler for cording to be used on dresses. The cording can be gathered by pushing the fabric onto the cord. Fasten the cords securely across one end, before gathering the fabric with rows of short machine stitches. The Cording Foot should be used on your sewing machine for this type of tucking.

GATHERED TUCKS

Narrow tucks drawn into gathers are used on sheer fabrics. Mark the position for each tuck and stitch with a long machine stitch, and loose upper tension. Use the Tucker as a guide. Pull the bobbin thread on each tuck to work the gathers into the desired fullness. Tie thread ends securely so gathers will not come out.

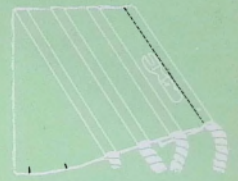
CROSSED TUCKS

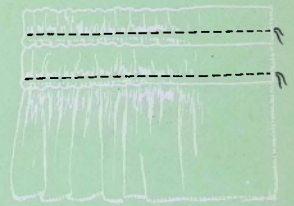
Allover cross-tucking on sheer fabric for blouses or sections of a garment should be completed before the fabric is cut. Measure carefully and stitch all the tucks one way. Press these tucks flat before measuring and stitching the crossing tucks. Lay the pattern pieces and cut out garment after all the tucking has been finished.

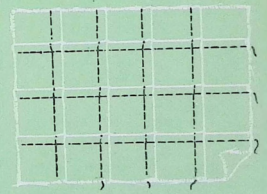
PIN-TUCKING

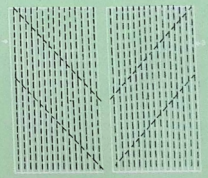
Pin-tucking makes a neat self trimming. The illustration shows a pin-tucked pocket. Cut two squares on the straight grain, as wide as the desired length of the finished pocket. Mark, stitch and press the tucks in each square, View 1. Trim away the corners of each piece as illustrated. Place the right sides together and stitch the center joining seam, View 2. Press the seam open and face the pocket with a light-weight fabric.

TRIMMINGS





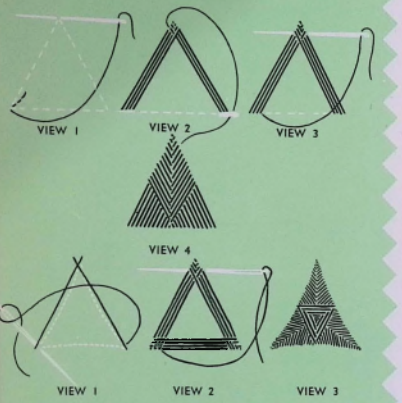


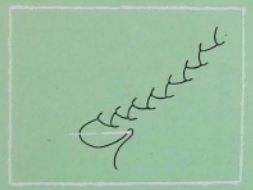


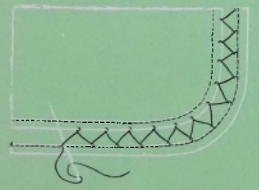
VIEW 1

VIEW 2

DECORATIVE TRIMMING STITCHES







ARROWHEADS

Arrowheads add a professional touch to any tailored garment as well as strength to the stitching at the ends of darts, pockets, and pleats. Buttonhole twist, or threads drawn from the fabric can be used.

Draw a triangle with equal sides and outline with small machine stitches, View 1. Fasten the thread in the lower left corner and take the needle from right to left through the top point, catching only one or two threads. Enter the needle at the lower right corner and bring it out at the starting point, View 2. Continue making stitches across the point and base, working always from right to left, View 3. Place each stitch close to the last stitch made, until the triangle is covered, View 4. Stitches should not be tight.

CROW'S FOOT TACKS

Mark the triangle with slightly curved sides as illustrated. Fasten the thread in the left corner, then take a stitch across the top from right to left. Take the needle across the lower right corner, coming out above the point, View 1. Enter the needle above the lower left corner, drawing it out below the point. Continue filling the triangle with close stitches, keeping the threads on top across the base, View 2. Draw the stitches slightly tight in the curve of the sides to form the crow's foot outline, View 3.

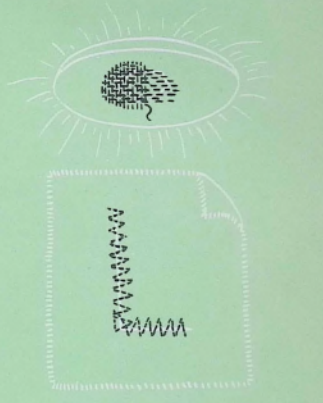
FEATHER STITCH

Loop the thread under the needle and draw the stitch to place. Take a stitch on the right, then to the left; continue with evenly spaced stitches. Feather stitching may be varied by slanting the needle different directions from the center line, or by adding one or two stitches on each side.

BIAS FAGOTING

Collars, cuffs, and luncheon squares can be edged with attractive bias fagoting. Bind the edge of the article to be trimmed. Run a single strip of bias through the Binder to stitch the folded edges together. Baste the bound edge on paper and the stitched bias ¼″ below. Bring the needle through the machine stitching on the outer bias and enter the needle under the fold of the opposite edge about ¼″ down from the first stitch. Pass the needle under the thread as illustrated. Several rows of bias may be fagoted together to form a deeper trim.

MACHINE DARNING AND WORKING WITH LACE



DARNING A HOLE

Place article to be darned taut in embroidery hoops so the fabric will be flat. Trim away rough edges around the hole. Completely release the pressure on the presser bar according to instructions in machine manual. Thread machine with thread similar to fabric to be darned.

Place both hands on hoop and push forward and backward in a steady rhythm, no faster than speed of needle will allow. Work rows from left to right, parallel to straight grain of fabric. When hole has been completely crossed, turn hoop and work rows across darn in the opposite direction.

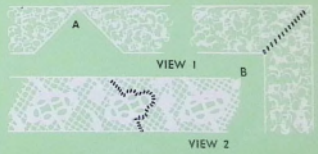
Remove presser foot when the hole to be mended is very large but be sure to lower presser bar when darning to produce tension on upper thread. Proceed to darn as instructed above.

DARNING A TEAR

Insert fabric to be mended in a hoop and run rows of stitching back and forth across the tear. Baste tissue paper under the fabric to hold it in place. If a reinforcement is needed, use a square of fabric. Trim away raw edges extending beyond the stitching.

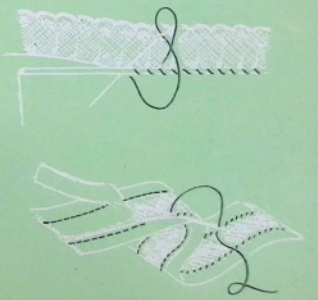
MITERING AND JOINING LACE

Miter a corner of lace by folding a square corner as at B and cut out the excess triangle thus formed, as in A. Bring edges together and whip with short overhand stitches, View 1. When piecing lace by matching design, trim one edge to follow the motif and pin over the section to be joined. Pin the lace to tissue paper and whip together with tiny stitches, using either an overhand or buttonhole stitch. Trim away raw edges close to the joining stitches, View 2.



LACE APPLIED TO FABRIC EDGE

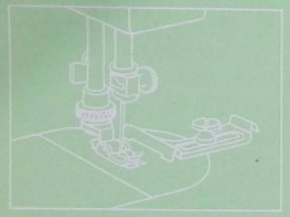
To join lace to a fabric edge, roll the raw edge a few inches at a time and whip the lace to it in one operation. Lace can be gathered by drawing it up on a thread in its straight edge.



LACE INSERTION

To insert lace, baste the lace flat on the right side of the fabric. Stitch both edges by hand or machine. On the underside trim away the fabric under the lace, leaving a ¼″ seam. Roll and whip the raw edges over the stitching with fine overhand stitches.

ATTACHMENTS



The attachments with your sewing machine will provide a professional finish to your sewing. A few hours spent in learning to use these attachments will enable you to enjoy the full benefits of your sewing machine. They will prove invaluable if used often in the construction and trimming of your garments and home decoration. Hours of tedious hand work will be eliminated by using the attachments on your sewing machine. Let your attachments work for you, easily, quickly and with perfection.

SEAM GAUGE

The Seam Gauge should be fastened to the bed of the machine to be used as a guide in stitching seams, and to keep top-stitching even along the outer edges of tailored garments. Adjust the Gauge the proper distance from the presser foot, depending on the width of seam to be stitched. Keep the edges of the seam against the Gauge at all times. Use the shorter end next to the presser foot to guide curved seams and when the stitching is less than ¼″ from the edge.

NARROW HEMMER

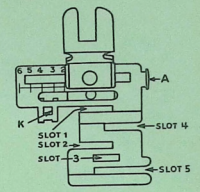
Remove the presser foot and attach the Narrow Hemmer to the presser bar. Begin at the point where the hem is to start and fold over ⅛″ of the edge for about 2″. Bring the folded edge under the Hemmer from the left and draw up into the scroll. Turn the fold over behind the Hemmer and draw the fabric toward you through the scroll until the beginning of the folded hem is under the needle. Lower the presser bar and place the thread ends under the Hemmer. A slight pull on these threads will insure a smooth beginning. Guide fabric evenly with the right hand, moving to the right if too much fabric enters the scroll, and to the left when there is not enough to turn a complete hem.

When a Hemmer foot designed to turn a deeper hem is used, the fabric is handled in the same manner.

HEMMING AND LACE TRIMMING

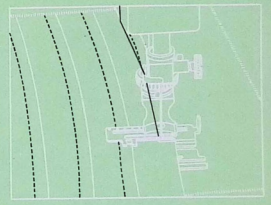
The Narrow Hemmer will attach lace and turn a hem in a single stitching. Enter the fabric in the Hemmer as for regular hemming. Slip the straight edge of the lace in the slot at the needle. Guide the lace with the right hand and hold the fabric to be hemmed with the left hand. The lace will be stitched on top of the folded hem.

COMBINATION TUCKER, EDGESTITCHER, BRAIDER



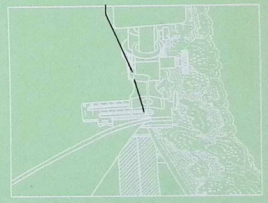
The attachment is fastened to the machine in the same manner as the presser foot. The five slots serve as guides for piping and accurate stitching at the edge of folded fabric, or lace. Slots 1, 2 and 4 are used when edges are to be joined with no seam allowance. Slots 1 and 5 are used when a seam is needed beyond the stitching. Slot 3 carries braid, or bias which has been folded to ¼″ for piping seams.

TUCKING



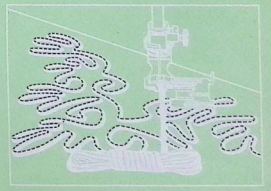
Uniform tucks can be made easily with this attachment which will adjust from a pin-tuck to ¾″. To make dainty pin-tucks, mark and fold the fabric for the first tuck and place in slot 1. Adjust lug A to the left. Stitch the tucks, keeping the fold of the fabric against the inside end of the slot. If cross-tucking is desired, stitch and press all tucks one way, then make the crossing tucks.

EDGESTITCHING



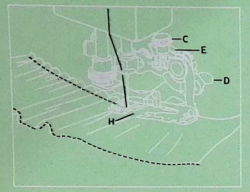
Two or three edges can be joined together in one stitching. Place the turned edge of the fabric in slot 1, which should be set directly in front of the needle. Enter the lace in guide slot 4, the folded bias facing in slot 2. Hold edges slightly overlapped to prevent the lace from feeding away from the needle.

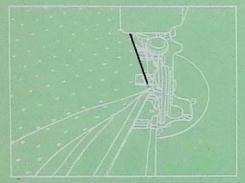
BRAIDING

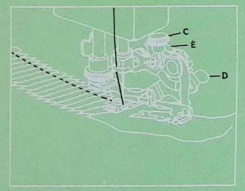


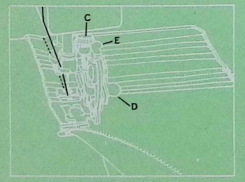
Soutache braid or floss can be applied to fabric in many interesting designs. The design should be stamped or traced on the right side of the fabric. Move lug A until the braiding guide K is directly in line with the needle. Enter the braid through the guide hole and stitch along the design, letting the braid feed freely. When a corner is reached, stop the machine with the needle through the braid, raise the presser bar just enough to permit turning the fabric, lower the bar and proceed stitching.

At the end of the design, punch a hole in the fabric with a stiletto, force the braid through to the underside and tack securely with close hand stitches.









COMBINATION RUFFLER AND PLEATER

Attach Ruffler on presser bar with the fork arm over the needle clamp screw. For ruffling, lever D should be at the lower position. Enter fabric to be ruffled between the two blue blades until the edge is just beyond the needle. Lower presser bar and begin stitching. To decrease fullness turn screw C up; to increase fullness, turn screw C down. Shorten stitch for fine gathers and lengthen stitch for coarser gathers. The various sliding guides and slots are designed to control an even margin along the edge being ruffled and the edge to which the ruffle is applied.

The illustration shows a strip of fabric being ruffled. Hem the outer edge of the ruffle. Place the raw edge between the two blue blades. Use the guide slot to the left to keep an even margin. Adjust screw C for the desired fullness.

PIPING AND RUFFLE IN FACING

Place the facing under the attachment and the ruffle between the two blue blades. Enter $\frac{1}{4}$″ folded piping through slot H with the fold toward the left, place the garment edge in the open slot above. In one stitching the ruffle will be gathered and seamed to the three edges. Turn the facing over to the inside and hem to the garment.

SINGLE-STITCH PLEATING

Turn the adjusting screw C down as far as possible. Place lever D at the lowest position so there will be a pleat with every stitch. Set the machine for a long stitch and pleat the fabric strip which is placed between the two blue blades.

GROUP PLEATING

Set the Ruffler for 5 stitch pleats by raising lever D to its top position. Turn screw C down as far as possible and shorten the machine stitch. When a wide pleating is desired, attach shirring plate to machine bed and remove the lower part of the Ruffler by freeing the blue screw on the right side. Enter the fabric to be trimmed under the shirring plate through the end slot from the left. Place the wide ruffle in the end slot from the right, then under the blue blade. Proceed to stitch a group of pleats, then move lever E forward so plain stitching will result. Replace lever E to make each group of pleats.

BIAS CUTTING GAUGE

The Cutting Gauge is used on the lower point of scissors for cutting bias or straight strips. It adjusts to cut strips from $\frac{1}{2}$″ to $1\frac{1}{4}$″ in width, to be used for binding, facing, and cording. Set the adjustable spring at the desired place on the scale and fit the Gauge on the scissors. Slide the Gauge over the fabric edge and cut. This Cutting Gauge will insure even width to fabric strips. For the correct way to join bias strips, see page 51.

BINDER

The Binding attachment finishes and trims a seam or garment edge in one stitching. It is designed to fold and stitch bias cut $1\frac{5}{16}$″ wide, or handle any of the five widths of folded commercial bias tape. The bias is entered in the open mouth of the scroll. Single fold commercial binding is entered in the slot on the side of the attachment which corresponds with the width of the folded tape being used.

BINDING AN EDGE

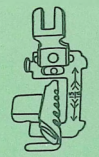
To insert $1\frac{5}{16}$″ bias in the Binder, trim the end to a point and draw it through the open mouth of the scroll. Force the binding through the scroll beyond the needle with a stiletto or large pin. Stitch a few inches to determine the position of the stitching. The lug at the left of the needle adjusts the Binder to the proper position for stitching on the left edge of the bias. With the left hand, hold the fabric well into the center slot of the scroll and let the bias feed through freely.

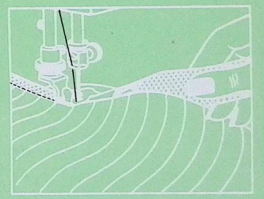
BINDING A SQUARE CORNER

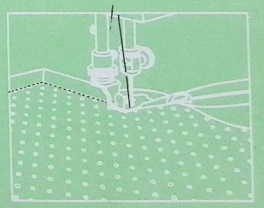
To turn a corner, stitch to within $\frac{1}{4}$″ of the turn, raise the needle and presser bar. Draw the binding forward 2″ and clip the bobbin thread. Pin a crease in the binding as for a mitered corner. Lower the needle through the fold, remove the pin and lower the presser bar. Wind the 2″ slack of the upper thread back on the spool and continue binding. After the work is removed from the machine, cut and tie the bobbin threads under each corner.

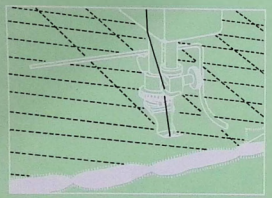
Scallops and placket slashes can be bound easily if the fabric is folded opposite the inside point so the edge to be bound follows a straighter line. Feed the fabric carefully through the Binder at this point.

ATTACHMENTS









PARALLEL QUILTING

With the Quilting Foot it is possible to make many rows of stitching evenly spaced. Fasten the Quilting Foot to the presser bar. Loosen the screw at the thread cutter enough to allow the Quilter Guide to enter the hole. Determine the spacing needed between each row and set the Guide for this spacing, allowing the curved arm to rest easily on the fabric, then tighten the screw to hold the Guide in place.

Mark and stitch the first row so the following rows will be straight. Quilt the rows from right to left, keeping the Guide in line with the last row of stitching. Plan the rows either on the straight or true bias grain. To quilt through more than one thickness of wadding, use a long stitch and a fairly loose tension.

QUILTING A STAMPED DESIGN

Stamp or trace the design to be quilted on the underside of the padding. If cotton wadding is used to pad the quilting, use a lining of light-weight muslin and trace the design on the muslin. Stitch along the lines of the design with a long machine stitch. On complicated designs a shorter stitch may make it easier to follow the lines accurately. A very effective quilting can be achieved by using embroidery floss in the bobbin. Quilt with the right side of the fabric face down on the machine. If the feed leaves an imprint on the fabric, release the presser bar cap screw several turns.

SHIRRING FOOT

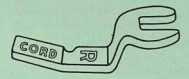
The Shirring Foot will shirr a single thickness of fabric quickly and effectively. Fullness is controlled by the length of the machine stitch. For extra fullness, lengthen the stitch and tighten the tension. For scant shirring use a short stitch. Test a sample of the fabric to be shirred. Measure off 1" of gathers with pencil marks. Pull out the gathers by breaking the stitches, to determine how much length is needed for each inch of finished shirring.

Carefully guide the fabric as it is being shirred so it feeds to the needle singly. Use the side of the Shirring Foot as a guide for rows spaced ¼" apart, for wider spacing, the Quilter Guide can be used.

CORDING FEET

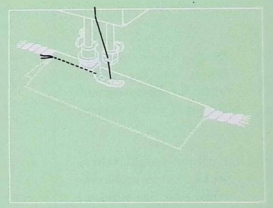
The Cording Feet will make it possible for you to cover cord and sew it into seams and along edges just like a professional.

The left and right toe Cording Feet are designed to allow the needle to stitch close to a cord. Use the left toe when the cord is to the right of the needle, and the right toe when the cord is to the left. The Cording Feet are attached to the presser bar in the same manner as the regular presser foot.



COVERING CORD

To cover a cord, cut a true bias strip, wide enough to encase the cord and leave sufficient seam allowance. Place the cord in the center of the bias strip and fold the bias over the cord with the raw edges even. Place the covered cord under the Cording Foot and stitch close to the cord. See methods for placing cording in seams described on page 63. Clip into seam edges at corners and along curved places so cording will lie flat when turned.

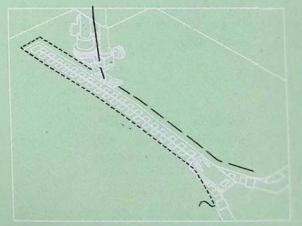


ZIPPER ATTACHING FEET

Slide fasteners are no longer difficult to apply. Zipper Attaching Feet for the sewing machine are designed with left and right toes to allow the needle to stitch close to either side of the metal of the slide fasteners. The needle hole is cut a little deeper than on the Cording Feet to allow sufficient space between the metal and the stitching so the fabric will not catch in the slide pull as it is being opened or closed.

ATTACHING A SLIDE FASTENER

Pin and baste the closed slide fastener to position in the garment so the folded edge of the fabric is close but not overlapping the edge of the metal teeth. Place the desired Zipper Attaching Foot on the presser bar in place of the regular presser foot. Stitch close to the metal slide on the outside of the garment. See methods for attaching slide fasteners, page 55. The illustration shows a slide fastener being stitched into a garment with a right toe Zipper Attaching Foot.



NEEDLE AND THREAD CHART

The correct selection of needle and thread to suit the fabric will result in more satisfactory stitching. Fine fabrics should be stitched with fine needles, fine thread, and short stitches. For good results on heavier fabrics use coarser needles, heavier threads, and longer stitches. Consult the chart whenever a different type of fabric is to be stitched. Replace the machine needle when the point becomes even slightly dull or blunt.

TYPES AND WEIGHTS OF FABRIC	MACHINE NEEDLES	HAND NEEDLES	APPROX. MACHINE STITCHES PER INCH	THREAD SIZES		
				COTTON THREAD	MERCERIZED THREAD	SILK TWIST
Extremely heavy fabrics, tarpaulin, sacking, canvas, heavy bags, drilling.	4	4 or 5	6 to 8	20 to 30	(40 to 60 linen)	E or D
Awning fabric, ticking, denim, ducking, heavy fabric for slip covers and draperies, heavy woolen.	3	5 or 6	8 to 10	30 to 40	Heavy Duty	D or C
Medium-weight fabric for slip covers and draperies, suiting, woolen, madras, khaki, muslin, broadcloth, heavy rayon.	2	6 or 7	10 to 12	40 to 60	Heavy Duty	C or B
Cotton prints, percale, gingham, linen, sheeting, silk, rayon, crepe, light-weight woolen.	1	7 or 8	12 to 14	60 to 80	50	B or A
Fine rayon, jersey, voile, lawn, dimity, marquisette, nylon, plastic film.	0	8 or 9	14 to 16 *(Plastic film 8 to 10)*	80 to 100	50 to 00	O
Chiffon, batiste, lace organdy, georgette, net, all delicate fabrics.	00	9 or 10	16 to 22	100 to 150	00 to 000	00 to 000

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